1912
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ON FREE PUBLIC VIEW

BEGINNING WEDNESDAY, APRIL 3d, 1912

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

THE NOTEWORTHY COLLECTION

FORMED BY THE LATE

HERBERT G. SQUIERS

UNRESTRICTED PUBLIC SALE

BY ORDER OF THE EXECUTORS

ON TUESDAY, WEDNESDAY, THURSDAY AND FRIDAY

AFTERNOONS, APRIL 9TH, 10TH, 11TH AND 12TH, 1912

BEGINNING AT 2.30 O'CLOCK

ILLUSTRATED CATALOGUE

OF

THE NOTEWORTHY COLLECTION

OF

BEAUTIFUL OLD CHINESE PORCELAINS

AND OTHER ORIENTAL TREASURES
FORMED BY THE LATE

HERBERT G. SQUIERS

FORMERLY SECRETARY OF THE UNITED STATES
LEGATION AT PEKIN, AND LATER, UNITED
STATES MINISTER TO CUBA

To Be Sold

AT UNRESTRICTED PUBLIC SALE

By Order Of
J. MAYHEW WAINWRIGHT AND THE FARMERS' LOAN AND
TRUST COMPANY OF NEW YORK, EXECUTORS

ON THE DATES HEREIN STATED

CATALOGUED BY MR. JOHN GETZ

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY, OF

THE AMERICAN ART ASSOCIATION, Managers
6 East 23d Street, Madison Square South
NEW YORK
1912

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Press of The Lent & Graff Company
137-139 East 25th Street, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

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6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.
THOMAS E. KIRBY, AUCTIONEER.

CATALOGUE

FIRST AFTERNOON'S SALE

TUESDAY, APRIL 9TH, 1912

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2:30 O'CLOCK

COLLECTION OF DECORATED CUPS AND BOWLS

1—Three Wine Cups

Ming decoration, in three colors on white ground, showing two small lotus flowers in *rouge de fer*, alternately with two ancient felicitous characters and green leafy scrolls. Interior displays a small peach (emblem of longevity), while the panel underneath sustains a "*Ch'ang*" or "endless knot" emblem. Made close of the Ming dynasty, or early Seventeenth Century.

Diameter, 2⅝ inches.

2—Five Wine Cups (Set of)

Egg-shell porcelain, the exterior with four dragon medallions and floral motifs, in green and red overglaze enamel colors, together with underglaze blue. Bearing (apocryphal) six-character mark, Ta Ming Chêng-hua nien-chih, but made era of Yung-chêng (1723-1735).

Diameter, 2¾ inches.

3—Two Wine Cups

White Ta Ch'ing porcelain. Exterior decoration displays two red dragons and the omnipotent pearl amid

blue cloud forms, while sea waves appear below. Interior sustains a "*shou*" character of longevity and five bat ("*wu-fu*") emblems of happiness. Yung-chêng mark, but attributed to a later period.

Diameter 3 *inches.*

4—Decorated Cup

Deep shape white Ta Ch'ing porcelain; decoration in varied delicate overglaze colors, presenting a garden terrace and a Manchu boy, who is about to catch a rooster. The accessories include red peony flowers, and rockeries in overglaze blue. Seal mark in blue: made era of Ch'ien-lung (1736-1795) of the Ta Ch'ing dynasty.

Diameter 3 *inches.*

5—Red Dragon Cup

White Ta Ch'ing porcelain; exterior decoration showing a pair of red imperial dragons in quest of the effulgent jewel, amid red nebulæ. The sea is represented below by green waves. Seal mark: made era of Tao-Kuang (1821-1850).

Diameter, 3⅛ *inches.*

6—Six Wine Cups

Egg-shell porcelain; exterior sustaining four dragon medallions and floral motifs in green and red overglaze enamel colors, together with underglaze blue. Bearing apocryphal six-character mark, Ta Ming Chêng-hua nien-chih, but is attributable to the era of Yung-chêng (1723-1735).

Diameter, 2¾ *inches.*

7—Six Wine Cups

Thin white porcelain; decoration presenting a series of medallions formed by floral sprays, in delicate overglaze

enamel colors on pellucid white ground, the same colored motif appearing inside and on the panel underneath. Attributable to the era of Yung-chêng (1723-1735).

Diameter, 2¼ inches.

8—Decorated Cup

Thin Ta Ch'ing porcelain with slightly everted rim. The overglaze decoration shows a green twig with brilliant red fruit, which has attracted a pair of butterflies that hover close by; freely rendered on the pellucid white ground. Bears blue six-character mark: made era of K'ang-shi (1662-1722).

Diameter, 2¾ inches.

9—Decorated Cup

Deep shape, white Ta Ch'ing porcelain; decoration in varied delicate overglaze colors, presenting a garden terrace, with Manchu boy, who is about to catch a rooster. The accessories include red peony flowers, and rockeries in overglaze blue. Seal mark in blue: made era of Ch'ien-lung (1736-1795) of the Ta Ch'ing dynasty.

Diameter, 3 inches.

10—Decorated Teacup

Deep shape, fine white Ta Ch'ing porcelain. Outer surface with overglaze decoration in varied delicate enamel colors on the pellucid white ground, presenting four groups of the Buddhist emblems (known as "*Pa Chi-hsiang*") of happy augury, together with fillets. Narrow borders at rim and base finish the embellishment. Has blue seal mark: made era of Ch'ien-lung (1736-1795).

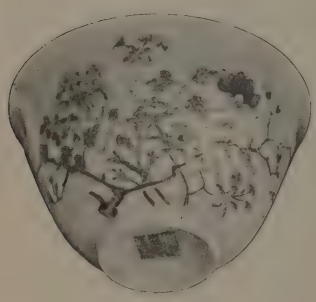
Diameter, 4¼ inches.

11—Decorated Tea Bowl

Thin white Ta Ch'ing porcelain; the outer surface is decorated with three small fish in varied overglaze colors, amid green ferns on the pellucid white ground. Six-character mark appears underneath: made era of Yung-chêng (1723-1735).

Diameter, 2⅞ inches.

12—Decorated Rice Bowl



Fine white Ta Ch'ing porcelain of quasi-eggshell thinness. Exterior with overglazed decoration in *famille rose* colors, presenting peony and other flowering trees, together with green foliage, freely posed on the pellucid white ground. Underside bears six-character mark: made era of Chia-ch'ing (1796-1820) of the "great pure" (Ta Ch'ing) dynasty.

Diameter, 4¼ inches.

13—Two Pure White Bowls

Shallow shape; fine Ta Ch'ing porcelain of quasi-eggshell quality. Uniformly invested with a brilliant white glaze. Foot underneath bears a blue six-character mark within double ring: made era of Ch'ien-lung (1736-1795).

Diameter 4 inches.

14—Pair of Cups

Thin Ta Ch'ing porcelain, with slightly everted rim. The overglaze decoration presents a green twig with brilliant red fruit, which has attracted a pair of butterflies that hover close by. Freely rendered on the pellucid white ground. Bear blue six-character mark: made era of K'ang-hsi (1662-1722).

Diameter, 2¾ inches.

15—Decorated Bowl

White Ta Ch'ing porcelain, with overglaze decoration in varied enamel colors, presenting branches of the lichee tree, fruit and blossoms, freely posed on the pellucid white ground, together with young bamboo shoots. This natural motif is carried over from the outer to the inner surface, and includes a pair of butterflies. Bears seal mark: of the Ch'ien-lung period (1736-1795).

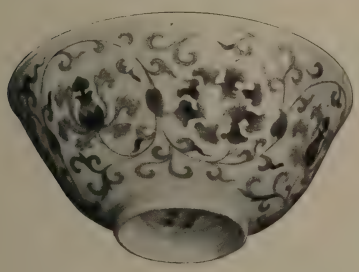
Diameter 4¼ inches.

16—Two Small Tea Bowls

Graceful shape; white Ta Ch'ing porcelain, of quasi-eggshell quality. The overglaze decoration in delicate enamel colors presents varied plants, pink peony blossoms, a rich plumaged Chinese rooster, and a pale blue rockery. Each bears a six-character mark: made era of Yung-chêng (1723-1735).

Diameter, 2¾ inches.

17—Two Small Decorated Bowls



White Ta Ch'ing porcelain. The exterior decoration presents a conventional floral motif in red, green and yellow overglaze colors, together with underglaze cobalt-blue scrolls. The interior sustains a stellated central panel, surrounded by six lotus flower clusters in like transparent enamel colors. Bear six-character mark of Yung-chêng (1723-1735).

Diameter, 4½ inches.

18—Decorated Cup

Deep shape, white Ta Ch'ing porcelain. The decoration in varied and delicate overglaze color presents a garden terrace with a Manchu boy, who is about to catch a

rooster. The accessories include red peony flowers and overglaze blue rockeries. Seal mark in blue: made era of Ch'ien-lung (1736-1795), of the Great Ch'ing dynasty.

Diameter, 3 inches.

19—Decorated Teacup

Deep shape, fine white Ta Ch'ing porcelain; exterior decoration in delicate enamel overglaze colors on white ground, presenting the eight Buddhist emblems (*Pa Chi-hsiang*) of happy augury, arranged in four separate groups, together with conventional borders in polychrome colors at base and rim. Bears red seal mark: made era of Tao-Kuang (1821-1850).

Diameter, 4¼ inches.

20—Small Blue and Yellow Bowl

White Ta Ch'ing porcelain; invested with imperial dragon motifs in two colors, the interior displaying a small yellow dragon, rampant amid blue nebulæ and cloud forms, while the exterior shows a pair of similar small dragons (with five claws), amid blue cloud patches. Bears seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 4 inches.

21—Two Decorated Bowls

Thin white Ta Ch'ing porcelain, with overglaze decoration in varied enamel colors of the later *famille rose* on the white ground, representing boughs of flowering trees, including the begonia and holly, together with a rose-colored palmation (thalamus) bordering at base. Bear "hall" marks (*Sheng-te tang chih*); era of Tao-Kuang (1821-1850).

Diameter 4¾ inches.

22—Two Decorated Teacups

Deep shape, fine white Ta Ch'ing porcelain, with exterior decoration in delicate enamel colors, presenting the eight Buddhist emblems (*Pa Chi-hsiang*) of good augury, in four groups, on the pellucid white ground, together with conventional red and yellow bordering at the rim and base. Bear seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 4¼ inches.

23—Imperial Dragon Bowl

Fine Ta Ch'ing porcelain; presenting a plain white glazed interior, while the outer surface sustains a pair of *rouge de fer* five-clawed dragons in pursuit of the effulgent pearl, amid blue nebulæ and cloud forms, the base being finished with a conventional gadroon border in like brilliant blue. Bears mark: made era of Ch-ien-lung (1736-1795).

Diameter, 5 inches.

24—Decorated Bowl

White Ta Ch'ing porcelain, with overglaze decoration in varied enamel colors, presenting branches of the lichee tree, fruit and blossoms, freely posed on the pellucid white ground, together with young bamboo shoots. This natural motif is carried over from the outer to the inner surface, and includes a pair of butterflies. Bears seal mark of the Ch'ien-lung period (1736-1795).

Diameter, 4¼ inches.

25—Two Small Decorated Dragon Bowls

White Ta Ch'ing porcelain. Exterior decoration displaying two red and white five-clawed dragons in

quest of the jewel of omnipotence, amid cloud forms, rendered in *rouge de fer* on a delicately engraved white wave ground representing the sea. Bears red seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 4 inches.

26—Two Decorated Bowls, With Covers

Thin white Ta Ch'ing porcelain of eggshell quality. The overglaze colored decoration, which appears uniform upon bowl and cover, shows Mongolian tassel designs, allegorical bats in *rouge de fer*, and sounding stone or "Ch'ing" emblems of good fortune. Foot underneath and the top of cover bear red "hall" marks; made during the Chia-ch'ing period (1796-1820).

Diameter, 4 inches.

27—Decorated Rice Bowl

Fine white Ta Ch'ing porcelain, with delicately rendered decoration in varied colors on the pellucid white ground. The interior showing a peach motif (emblem of longevity), while the outer surface sustains flowers, butterflies and a grasshopper. Underneath panel bears a "hall" mark (*Tsai hsiu* hall); made era of Tao-Kuang (1821-1850).

Diameter, 4¾ inches.

28—Two Tea Bowls, With Covers

Pure white Ta Ch'ing porcelain, which sustains a freely rendered flower motif in various tints, including delicate peony and other blossoms, together with green foliage on the pellucid white ground. Cover is decorated in similar floral design, and also bears the red seal mark: made in era of Tao-Kuang (1821-1850).

Diameter, 4¼ inches.

29—Two Floral Teacups

Thin white Ta Ch'ing porcelain, with branches of the flowering peony and magnolia trees, together with other blossoms, painted in delicate enamel colors to imitate nature, spreading freely over the pellucid white glazed ground. Bear mark: made era of Chia-ch'ing (1796-1820). *Diameter, 4 inches.*

30—Decorated Tea Bowl

Thin white Ta Ch'ing porcelain. The outer surface is decorated with three small fish in varied overglaze colors, amid green ferns, on the pellucid white ground. Six-character mark; made era of Yung-chêng (1723-1735). *Diameter, 2⅞ inches.*

31—Two Covered Bowls

Fine white Ta Ch'ing porcelain. Delicately painted in light overglaze colors, to represent a garden terrace, with rockeries and trees, in which two small boys are playfully cornering two little chicks—design being originally outlined in underglaze blue. Bear seal mark: made era of Chia-ch'ing (1796-1820). *Diameter, 4¼ inches.*

32—Decorated Tea Bowl

Fine white Ta Ch'ing porcelain. The outer surface representing the decoration of a fish jar—nine small fish in *rouge de fer* are pictured, together with green ferns, on the pellucid white ground. Bears seal mark: made era of Tao-Kuang (1821-1850). *Diameter, 4¾ inches.*

33—Two Small Green and Yellow Bowls

White Ta Ch'ing porcelain; the interior is plainly glazed in white, while the exterior has a yellow enamel ground,

upon which appears a formal lotus and fern decoration, in green. Apocryphal seal mark of the Ch'ien-lung period, but obviously produced later.

Diameter, 3 inches.

34—Two Decorated Bowls

Thin white Yung-chêng porcelain; decorated with a brilliant *rouge de fer* fruit motif (which includes lichee, pomegranate and peach), known as the three fruit symbols of abundance, viz., abundance of years, sons and happiness, beautifully rendered on the pellucid white ground. Underneath panels bear six-character mark: made era of Yung-chêng (1723-1735).

Diameter, 5 inches.

35—Two Decorated Teacups

Deep shape, fine white Ta Ch'ing porcelain. Exterior decoration in delicate enamel overglaze colors on white ground, presenting the eight Buddhist emblems (*Pa Chi-hsiang*) of happy augury, arranged in four separate groups, together with conventional borders in polychrome at base and rim. Bears red seal mark: made era of Tao-Kuang (1821-1850).

Diameter, 4¼ inches.

36—Two Decorated Teacups

Matching the preceding cups.

37—Two Decorated Bowls

White Ta Ch'ing porcelain, with interior and exterior decorations displaying floral and fruit vines, together with butterflies in varied light enamel colors on the

pellucid white ground. Each bears (apocryphal) seal mark of the Ch'ien-lung period; probably made during the era of Chia-ch'ing (1796-1820).

Diameter 4¾ inches.

38—Decorated Rice Bowl

Fine white Ta Ch'ing porcelain; exterior surface decoration presenting a series of five "*shou*" characters, in blue, alternately with five bats (emblematical of as many blessings), all being surrounded by green arabesque scrolls and bordering. Bears six-character mark; era of Yung-chêng (1723-1735).

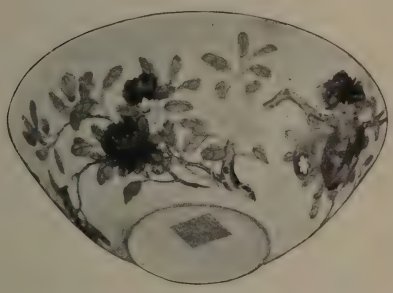
Diameter, 5 inches.

39—Two Decorated Teacups

Deep shape, fine white Ta Ch'ing porcelain. Exterior decoration in delicate enamel overglaze colors on white ground, presenting the eight Buddhist emblems (*Pa Chi-hsiang*) of happy augury, arranged in four separate groups, together with conventional borders in polychrome colors at base and rim. Bears red seal mark: made era of Tao-Kuang (1821-1850).

Diameter, 4¼ inches.

40—Rare Decorated Bowl



Thin white Ch'ien-lung porcelain, with superb overglaze decoration on the pellucid white ground. Showing free spreading boughs that bear varied flowers beautifully rendered, together with pomegranate and other symbolic fruit, trailing from exterior to the interior surface. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 5⅜ inches.

41—Red and White Tea Bowl, With Cover

Thin white Ta Ch'ing porcelain. Exterior invested with a coral red glaze, that sustains a white reserved design of a small plum (*mei-hua*) tree, with blossoms and grasses, carefully rendered. The same motif appears on cover. Bears mark: made at the "hall of virtuous research." Late Ch'ien-lung period (1736-1795) or Chia-ch'ing (1796-1820).

Diameter, 4¼ inches.

42—Two Small Decorated Bowls

White Ta Ch'ing porcelain. The exterior decoration presents a conventional floral motif in red, green and yellow overglaze colors, together with underglaze cobalt-blue scrolls. Interior sustains a stellated central panel surrounded by six lotus flower clusters, in like transparent enamel colors. Bear six-character mark: made era of Yung-chêng (1723-1735). *Diameter, 4½ inches.*

43—Decorated Tea Bowl

Thin white Yung-chêng porcelain, with delicate overglaze painting in translucent enamels, showing aquatic plants and the suggestion of a pond, together with garden rockeries; and a small flock of birds. Bears blue six-character mark: made era of Yung-chêng (1723-1735).

Diameter, 4¾ inches.

44—Two Floral Teacups

Thin white Ta Ch'ing porcelain, with branches of the flowering peony and magnolia trees, together with other blossoms, painted in delicate enamel colors to imitate nature, and spreading freely over the pellucid white glazed ground. Bear mark; made era of Chia-ch'ing (1796-1820). *Diameter, 4 inches.*

45—Two Decorated Bowls

White Ta Ch'ing porcelain, with overglaze decoration in varied enamel colors, presenting branches of the lichee tree, fruit and blossoms, freely posed on the pellucid white ground, together with young bamboo shoots. This natural motif is carried over from the outer to the inner surface, and includes a pair of butterflies. Bears seal mark of the Ch'ien-lung period (1736-1795).

Diameter, 4¼ inches.

46—Three Decorated Teacups

Deep shape, fine white Ta Ch'ing porcelain. Outside surface with overglaze decoration in varied delicate enamel colors on the pellucid white ground, presenting four groups of the Buddhist emblems (known as *Pa Chi-hsiang*) of happy augury, together with narrow borders above and below. Each cup bears blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 4¼ inches.

47—Two Decorated Cups, With Cover

Deep shape, white Ch'ien-lung porcelain of thin texture. The exterior is richly decorated with four groups of the Buddhist emblems (*Pa Chi-hsiang*) of happy augury, together with rim and base borders, in varied overglaze colors on white ground. These bear red "hall" marks ("hall of virtuous research"); era of Ch'ien-lung (1736-1795) or Chia-ch'ing (1796-1820). *Diameter, 4 inches.*

48—Two Decorated Bowls

White Ta Ching porcelain, with overglaze decoration in varied enamel colors, presenting branches of the lichee tree, fruit and blossoms, freely posed on the pellucid

white ground, together with young bamboo shoots. This natural motif is carried over from the outer to the inner surfaces, and includes a pair of butterflies. Bears seal mark of the Ch'ien-lung period (1736-1795).

Diameter, 4¼ inches.

49—Two Decorated Rice Bowls

White Ta Ch'ing porcelain; varied form and decoration, each sustaining landscape subjects, with river scenery, tower and habitations, carefully painted in overglaze enamel colors, together with black script. Bear red "hall" mark; period of Chia-ch'ing (1796-1820).

Diameter, 4¼ inches.

50—Two Decorated Tea Bowls

Thin white Ta Ch'ing porcelain. Decorated with slightly varying floral plants, in delicate enamel overglaze colors on the pellucid white ground. The rose-tinted peony flowers appearing, together with magnolia blossoms on one bowl, while the other example shows the peony flowers with different plants. Bear blue seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 4 inches.

51—Decorated Imperial Teacup

Pure white Yung-chêng porcelain. Exterior with coral-red colored ground and polychrome scroll motifs, interrupted by three light yellow panels, each holding a large pearl-gray blossom with green stems, rendered in translucent overglaze painting. Bears square blue seal of four characters; made for use of the Emperor Yung-chêng (1723-1735).

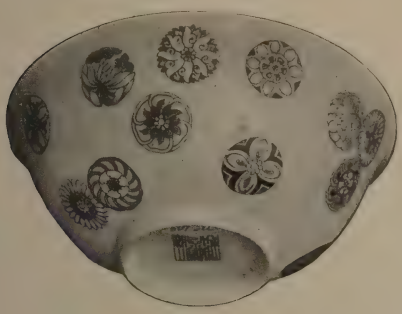
Diameter, 4⅜ inches.

52—Two Decorated Rice Bowls

Fine white Ta Ch'ing porcelain; exterior with overglaze decoration in varied colors on pellucid white ground. Presenting flowers of the seasons, arranged in form of four circular medallions; the interspaces are finished with conventional scrolls and small blossoms. Red seal mark on each: made era of Tao-Kuang (1821-1850).

Diameter, 5 inches.

53—Decorated Bowl



Fine white Ta Ch'ing porcelain; sustaining numerous and freely dispersed conventional floral discs with stellated blossoms in delicate enamel colors on the white ground, each having a different form. Bears red seal mark: made era of Tao-Kuang (1821-1850).

Diameter, 5½ inches.

54—Two Decorated Rice Bowls

Thin Ta Ch'ing porcelain. Exterior surface presenting a rich coral-red ground, upon which appear varied flowering plants in brilliant enamel colors simulating nature. Each example bears a blue seal mark with four characters: made era of Yung-chêng (1723-1735).

Diameter, 5 inches.

55—Two Imperial Dragon Bowls

White Ta Ch'ing porcelain; decoration on exterior showing a pair of coral-red dragons in pursuit of the omnipotent pearl; a blue wave border below represents the sea, while the blue upper border suggests markings on a turtle. Interior medallion sustains another five-clawed

dragon, amid small cloud patches in like colors. Bear blue seal marks of the Ch'ien-lung period (1736-1795).

Diameter, 4⅞ inches.

56—Two Covered Tea Bowls

Thin white Ta Ch'ing porcelain. Outer surfaces carefully decorated to imitate Peking enamel on copper, showing a turquoise-blue ground, with gold reticulations (suggesting breaking ice) over which appear detached pink prune blossoms. This motif is relieved by four white medallions filled with varied objects, such as vases holding flowers and dishes on stands with fruit. Each bears a red four-character "hall" mark ("*Ching tih tang che*"); period of Chia-ch'ing (1796-1820).

Diameter, 4 inches.

57—Two Decorated Tea Bowls

Thin white Ta Ch'ing porcelain. Decorated with slightly varying floral plants, in delicate enamel overglaze colors on the pellucid white ground. The rose-tinted peony flowers appearing with magnolia blossoms on one bowl, while the other example shows the peony flowers with different plants. Bear blue seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 4 inches.

58—Two Red and Blue Tea Bowls

Fine white porcelain, with uniform figure decoration in underglaze *rouge de cuivre* and cobalt-blue. The exterior presenting the familiar figures known as the Taoist immortals (in blue) crossing the Cosmic Sea, represented in soft peach-red tones. The interior holds a medallion in like colors, with the god of longevity, ac-

companied by a deer. Special "pavilion" or "hall" mark; made toward the close of the K'ang-hsi or Yung-chêng periods.

Diameter, 5 inches.

59—Four Decorated Teacups

Deep shape, thin white Ta Ch'ing porcelain. The exterior decoration sustains the eight Buddhist emblems (*Pa Chi-hsiang*) of good augury, arranged in four groups, together with the usual streaming fillets, delicately rendered in varied overglaze colors on the white ground. A narrow red fret band finishes the rim, while base is surrounded by a lanceolated border in like color, followed by a small yellow band with blue dotting. With blue seal marks: made era of Ch'ien-lung (1736-1795).

Diameter, 4¼ inches.

60—Two Decorated Rice Bowls

Thin Yung-chêng porcelain. Exterior surface presenting a deep coral-red ground relieved by varied flowering plants, carefully executed in brilliant enamels to simulate the colors of nature. Each example bears a blue seal mark: made era of Yung-chêng (1723-1735).

Diameter, 5 inches.

61—Coral-Red and White Tea Bowl

Thin white porcelain; exterior surface with coral-red ground, and a flower and scroll motif reserved in the white, showing carefully drawn lotus blossoms and leafy scrolls. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 5⅛ inches.

62—Two Decorated Rice Bowls

Of differing form and decoration. Each presents carefully painted landscape, grotto and river scenery in varied enamel colors, including descriptive text in black, together with small seal of the artist. Red seal mark underneath: made era of Chia-ch'ing (1796-1820).

Diameter, 5⅛ inches.

63—Two Imperial Dragon Bowls

White Ta Ch'ing porcelain, with decoration on exterior showing a pair of red (*rouge de fer*) dragons in pursuit of the omnipotent pearl; blue wave border below representing the sea and blue upper border suggesting the markings on a turtle. Interior medallion sustains another five-clawed dragon in like red, amid cloud patches. Blue seal marks of the Ch'ien-lung period (1736-1795).

Diameter, 4⅞ inches.

64—Imperial Dragon-and-Phoenix Bowl

Fine white Ta Ch'ing porcelain, with superb exterior decoration of a pair of five-clawed Imperial dragons, alternating with a pair of "*fêng-huang*" or phœnixes, rendered in varied overglaze enamels, amid flowers and leafy scrolls. The rim bordering above includes the eight Buddhist emblems of good augury. Interior panel depicts another red dragon in quest of the effulgent pearl, amid green scrolls. With blue seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 5¾ inches.

65—Two Imperial Dragon Bowls

Fine Ta Ch'ing porcelain. Presenting a plain white glazed interior, while the outer surface sustains a pair of *rouge de fer* five-clawed dragons in pursuit of the effulgent pearl, amid blue nebulæ; base finished with a con-

ventional gadroon border in brilliant blue. Mark: made era of Ch'ien-lung (1736-1795).

Diameter, 5 inches.

66—Decorated Rice Bowl

White Ta Ch'ing porcelain. Exterior decoration in varied delicate overglaze colors, presenting the three symbolical "fruits of abundance" (Buddha's hand citron, peach and pomegranate), together with three alternate bats that support the precious "*ch'ing*" or "jade sounding stones" and fillets. With mark: made era of Tao-Kuang (1821-1850). *Diameter, 5½ inches.*

67—Six Decorated Teacups

Deep shape, thin white Ta Ch'ing porcelain. Exterior decoration of the eight Buddhist emblems (*Pa Chi-hsiang*) of good augury, in four groups, with the streaming fillets in varied overglaze colors on the pure white ground. A narrow red fret band finishes the rim; the base is surrounded by a lanceolated border in like color, followed by a small yellow band with blue dotting. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 4¼ inches.

68—Six Decorated Teacups

Match the preceding.

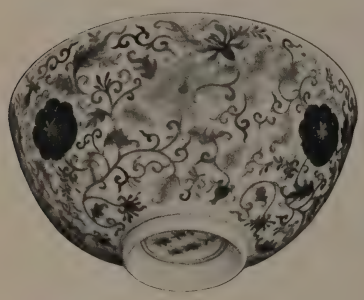
69—Four Green Bowls

Shallow shape; Ta Ch'ing porcelain, with a green ground enameling, and superposed light green "slip" decoration in arabesque and scroll design. With red seal mark: made era of Tao-Kuang (1821-1850).

Diameter, 4⅞ inches.

70—Decorated Rice Bowl

White Yung-chêng porcelain; overglaze enamel decoration, combined with underglaze blue. The design, including varied flowers, formally posed amid leafy scrolls, is delicately rendered on the white ground. Interior showing a small floral medallion in like colors. Bears blue six-character mark: era of Yung-chêng (1723-1735).



Diameter, 5¼ inches.

71—Two Coral-Red and White Bowls

Thin white Ta Ch'ing porcelain. The exterior surface with coral-red ground, sustaining a white reserved design of leafy scrolls. Each example bears seal mark: made era of Tao-Kuang (1821-1850).

Diameter, 5¼ inches.

72—Three Imperial Dragon Bowls

White Ta Ch'ing porcelain. Exterior decoration showing a pair of red dragons in pursuit of the omnipotent pearl, over the blue wave border below that represents the cosmic sea, while the upper border suggests the markings on a turtle. The interior medallion sustains another five-clawed dragon in like red, amid cloud patches. Bearing blue seal marks of the Ch'ien-lung period (1736-1795).

Diameter, 4⅞ inches.

73—Two Coral Red-and-White Tea Bowls

Thin white porcelain. The exterior surface, with coral-red ground, sustains a flower and scroll motif, reserved in the white, showing carefully drawn lotus blossoms and leafy scrolls. With blue seal mark of the Ch'ien-lung period (1736-1795).

Diameter, 5⅛ inches.

74—Pair of Red Dragon Bowls

White Ch'ien-lung porcelain, showing two red imperial dragons, amid blue cloud patches, in quest of the flaming jewel. The decoration is finished at the base by an ornamental gadroon border in cobalt-blue. With blue seal mark of the Ch'ien-lung period (1736-1795).

Diameter, 5 inches.

75—Two Decorated Rice Bowls

Differing in form and decoration. Each presents carefully painted landscape, grotto and river scenery in varied enamel colors to simulate nature, including descriptive text in black, and small seal of the artist. Seal mark underneath in red: made era of Chia-ch'ing (1796-1820).

Diameter, 5½ inches.

76—Decorated Rice Bowl

Fine white Ta Ch'ing porcelain; exterior surface decoration presenting a series of five felicitous characters, in blue, alternately with five bats or "*wu-fu*," emblems of as many blessings; surrounded by green leaf scrolls and bordering. With six-character mark: made era of Yung-chêng (1723-1735).

Diameter, 5 inches.

77—Six Decorated Teacups

Deep shape, thin white Ta Ch'ing porcelain. Exterior decoration of the eight Buddhist emblems (*Pa Chi-hsiang*) of good augury, arranged in four groups, with the streaming fillets, delicately rendered in varied overglaze colors on the pure white ground. A narrow red fret

band finishes the rim, while the base is surrounded by a lanceolated border in like color, followed by a small yellow band with blue dotting. All bear the blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 4¼ inches.

78—Two Decorated Rice Bowls

White Ch'ien-lung porcelain. The overglaze decoration presenting six floral bouquets, with closely clustered paneling formed by green and blue scroll motifs and bordering. The outer rim is finished by a blue and yellow dentated band. Interior, in like colors, holds a stellated panel centered by a small floral bouquet. Bear blue seal mark, era Ch'ien-lung (1736-1795).

Diameter, 6 inches.

79—Two Medallion Bowls

Imperial "*graviata* or Peking" porcelain. The exterior decoration showing a light rose enamel ground etched in scrolling fern pattern, enriched by polychrome arabesque motifs. The four medallions are separately painted with *objets de luxe* (vases, lanterns and Mandarin emblems), rendered in delicate colors on the pellucid white ground. Interior showing conventional blue floral decoration, under the glaze. With mark: made era of Chia-ch'ing (1796-1820).

Diameter, 5¾ inches.

80—Two Imperial Medallion Bowls

Known also as "Peking porcelain." Exterior sustaining a blue "*graviata*" or brocaded ground, enriched by arabesque motifs in varied enamel colors. The four white

reserved medallions display mythological subjects and scenes called "*Hsi hsiang chi,*" or life of K'ien Niu, the herdsman, and Chih-Nu, the weaving princess. Two constellations of stars (Lyra and Aquila) represent the respective abodes of these lovers, who meet about once a year and cross the "Celestial River" (Milky Way) by a bridge of magpies. The blue decorated interior, on the central panel, shows the same subject. Bear mark underneath: made in the reign of Emperor Chia-ch'ing (1796-1820).

Diameter, 5¾ inches.

81—Four Imperial Dragon and Phoenix Bowls

Fine white Ta Ch'ing porcelain, with superb exterior decoration sustaining a pair of five-clawed imperial dragons, alternately with a pair of *Fêng-huang* or phœnixes, rendered in varied overglaze enamels, amid flowers and leafy scrolls. The rim bordering above includes the eight Buddhist emblems of good augury. Interior panel depicts another red dragon in quest of the effulgent pearl, amid green scrolls. With blue seal mark of the Chia-ch'ing period (1796-1820).

Diameter, 5⅛ inches.

82—Two Imperial Dragon Bowls

White Yung-chêng porcelain. Exterior sustains a brilliant blue wave motif, with two red dragons (five-clawed) and the "flaming pearl of omnipotence." Interior medallion displays another red Imperial dragon, rampant, over the blue sea. With six-character mark: made era of Yung-chêng (1723-1735).

Diameter, 6 inches.

83—Two Coral-Red and White Tea Bowls

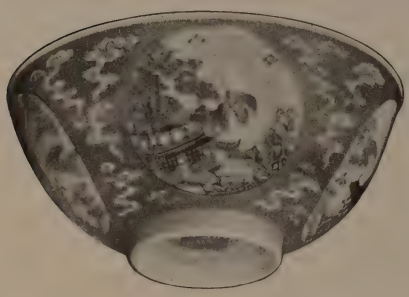
Thin white porcelain. Exterior surface with coral-red ground, sustaining a flower and scroll motif, reserved in

the white, showing carefully drawn lotus blossoms and leafy scrolls. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 5⅛ inches.

84—Two Imperial Medallion Bowls

Known also as "Peking porcelain." Exterior sustaining a blue "*graviata*" or brocaded ground, enriched by arabesque motifs in varied enamel colors. The four white reserved medallions display mythological subjects and scenes called "*Hsi hsiang chi,*" or life of K'ien Niu, the herdsman, and Chih-Nu, the weaving princess. Two constellations of stars (Lyra and Aquila) represent the respective abodes of these lovers, who meet about once a year and cross the "Celestial River" (Milky Way) by a bridge of magpies. The blue decorated interior, on the central panel, shows the same subject. Bear mark underneath: made in the reign of Emperor Chia-ch'ing (1796-1820).



Diameter, 5¾ inches.

85—Decorated Rice Bowl

Varied forms and decoration. Each example presents carefully painted landscape, grotto and river scenery in varied enamel colors to simulate nature, including descriptive text in black, together with small seal of artist. Seal mark underneath in red: made era of Chia-ch'ing (1796-1820).

Diameter, 5½ inches.

86—White and Red Phoenix Bowl

White Ta Ch'ing porcelain. Decorated outside with five *Fêng-huang* or phœnixes in the form of crests, showing

the soft red peach colors under the glaze. The white interior sustains another phœnix crest, in like tint, under the glaze. With six-character mark: made era of Ch'ien-lung (1736-1795).

Diameter, 5⅞ inches.

87—Decorated Red and Celadon Bowl

Ch'ien-lung porcelain, uniformly covered with celadon glaze, upon which appear coral-colored phœnixes in form of crests; showing five outside and another within. Foot bears blue seal mark: period of Ch'ien-lung (1736-1795).

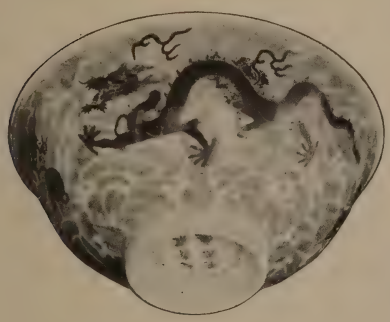
Diameter, 5½ inches.

88—White and Red Rice Bowl

White Ta Ch'ing porcelain, decorated with the five bat (*wu-fu*) motif, showing a soft peach-red tint under the glaze, the outer surface sustaining four representations, and the interior the fifth (signifying "five blessings"). Underneath panel bears six-character mark: made era of Yung-chêng (1723-1735) of the Great Ch'ing Dynasty.

Diameter, 6 inches.

89—Imperial Dragon Bowl



White Yung-chêng porcelain. The exterior sustains a brilliant blue wave motif, with two red five-clawed dragons and the "flaming pearl of omnipotence." Interior medallion displays another imperial dragon rampant, over the blue sea. With six-character mark: made era of Yung-chêng (1723-1735).

Diameter, 6 inches.

90—Shallow White Bowl

White Yung-chêng porcelain. Exterior decorated with three russet-red fish under the glaze. Foot bears blue six-character mark of its period, Yung-chêng (1723-1735) within a double ring. *Diameter, 6 inches.*

91—Another Shallow Bowl

Of same date and with similar decoration, showing the three fish in rare soft peach-red (*t'ao kung*) glaze. Bears six-character mark in blue: made era of Yung-chêng (1723-1735). *Diameter, 6 inches.*

92—White and Red Phoenix Bowl

White Ta Ch'ing porcelain. Decorated outside with five red *Fêng-huang* or phœnixes, in the form of crests, showing a peach color under the glaze. The white interior sustains another phœnix crest, in like tint under the glaze. Bears six-character mark: made era of Ch'ien-lung (1736-1795). *Diameter, 5⅞ inches.*

93—Two Decorated Bowls

Shallow shape; white Ta Ch'ing porcelain. Exterior displaying two red peony sprays, with green foliage, alternately with two *rouge de fer* bats, that support a blue swastika cross, emblems of eternity, with fillets. Polychrome borders at base and rim finish the decoration. Red seal mark: era of Chia-ch'ing (1796-1820). *Diameter, 5⅝ inches.*

94—Imperial Dragon and Phoenix Bowl

Fine white Ta Ch'ing porcelain, with superb exterior decoration of a pair of five-clawed Imperial dragons, alternately with a pair of *Fêng-huang* or phœnixes, rendered in varied overglaze enamels, amid flowers and leafy scrolls; the rim bordering above includes the eight Buddhist emblems of good augury. Interior panel depicts an-

other red dragon in quest of the effulgent pearl, amid green scrolls. Bears blue seal: made era of Chia-ch'ing (1796-1820). *Diameter, 6 inches.*

95—Large Decorated Rice Bowl

White Ta Ch'ing porcelain. Interior displaying conventional medallion and blue border, together with three symbolical "fruits of abundance," viz., the peach, pomegranate and Buddha's hand citron, with twigs and foliage in the varied colors of nature. The outside surface sustains a coral-red border composed of the eight Buddhist emblems of happy augury, below which appears a blue and white border, involving lotus blossoms, scrolls and seal characters of longevity. Blue seal mark of the Ch'ien-lung period (1736-1795). *Diameter, 7 inches.*

96—Two Coral-Red and White Bowls

White Ta Ch'ing porcelain; the exterior surface with coral-red ground, sustaining a white reserved floral design with leafy scrolls. Each example bears seal mark: made era of Tao-Kuang (1821-1850).

Diameter, 5¼ inches.

97—Two Medallion Bowls

Imperial Peking porcelain. Exterior showing a light rose enamel ground, lightly etched in scrolling fern pattern, and enriched with polychrome arabesque motifs. The four medallions separately painted with *objets de luxe* (vases, lanterns and Mandarin emblems), delicately rendered on the pellucid white ground. Interior showing conventional blue floral decoration under the glaze. With seal mark: made era of Chia-ch'ing (1796-1820). *Diameter, 5¾ inches.*

98—Two White and Red Rice Bowls

White Ta Ch'ing porcelain; with the five bat motif, showing a soft peach-red tint under the pellucid glaze. Outer

surface sustaining four representations, and the interior the fifth, completing the words *wu-fu.* Panel underneath with six-character mark: made era of Yung-chêng (1723-1735) of the Great Ch'ing Dynasty.

Diameter, 6 inches.

99—Covered Lotus Bowl With Dish

A. Bowl and cover with deep rose (*rouge d'or*) colored petal or thalamus shaped bordering, to represent the Eastern lotus blossom; cover including green leaf-like edging, together with gilt knob and rim. Blue seal mark: era of Chia-ch'ing (1796-1820).

Diameter, 4½ inches.

B. Deep shaped dish, showing similar exterior rose-colored petal or thalamus bordering in three tiers, together with an upper yellow band of pistils, and a green speckled stem band at base (plain white inside). With blue seal mark; era of Ch'ien-lung (1736-1795).

Diameter, 7 inches.

100—Two Decorated Rice Bowls

White Ch'ien-lung porcelain, with enamel overglaze decoration, presenting six floral bouquets, with closely clustered paneling, formed by green and blue scroll

motifs and bordering. The rim is finished by a blue and yellow dentated band. Interior in like colors, holds a stellated panel centered by a small bouquet. With blue seal mark; era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

101—Medallion Bowl

Imperial Peking porcelain, showing a deep rose enameled ground, with "*graviata*" brocade pattern and rich superposed blossoms and scrolls in varied enamel colors. The four white reserved medallions, being separately decorated, display *objets de luxe* in the form of flower vases, lanterns and emblematical objects, rendered in delicate enamel colors. Blue seal mark; era of Chia-ch'ing (1796-1820).

Diameter, 5⅞ inches.

102—Imperial Medallion Bowl

So-called Peking porcelain. Exterior with rose brocaded "*graviata*" ground, sustaining conventional flowers and arabesque scrolls in colors. Four circular medallions in white reserve, showing separate decorations in the form of miniature flowering trees and plants, in delicate overglaze colors of nature. Interior in cobalt-blue, showing four floral sprays and medallion, with landscape and white rabbit. Blue seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 5¾ inches.

103—Two Decorated Rice Bowls

Low shape; white Ta Ch'ing porcelain, with exterior overglaze decoration showing four small dragon medallions in varied colors, alternating with small polychrome cloud patches on the white ground. The interior sustains a medallion with conventional blue *shih-lung* dragon. Panel underneath with apocryphal K'ang-hsi six-character mark in blue, but made during the later Eighteenth Century.

Diameter, 5½ inches.

104—Six Red and Blue Dragon Bowls

White Ch'ien-lung porcelain, sustaining a pair of red (*rouge de fer*) Imperial dragons in quest of the sacred pearl, amid blue cloud patches, on the white ground. A gadrooned bordering in underglaze blue finishes the base. Bear blue seal mark; era of Ch'ien-lung (1736-95).

Diameter, 5 inches.

105—Two Decorated Rice Bowls

White Ch'ien-lung porcelain, with enamel overglaze decoration showing six floral bouquets, with closely clustered paneling formed by green and blue scroll motifs and bordering. The rim is finished by a blue and yellow dentated band. Interior, in like colors, holds a stellated panel centered by a small floral bouquet. With blue seal mark; era Ch'ien-lung (1736-95).

Diameter, 6 inches.

106—Rare Red and White Bowl

Fine white K'ang-hsi porcelain. The exterior presenting a group of Lohan or immortal genii of the Taoist cult, beautifully rendered in light coral-red with a modicum of green, yellow and black overglaze enamels on pellucid white ground. Included among their number may be noted the sage K'in Kao, riding on a carp; Wang-tsz Kiao, he that rides on a crane; Koh Yiu, who rides a goat; Ts'ao She, the fisherman; Lao-tsze (the ancient philoso-

pher), riding on an ox or water buffalo, accompanied by an attendant bearing books, together with fungi; Li Tieh kwai, the lame sage, with staff and gourd; others carry baskets, making a total of fourteen figures. Interior medallion shows a green and a red peach connected by a twig. Without mark; attributed to the K'ang-hsi period (1662-1722).

Diameter, 7½ inches.

107—Decorated Rice Bowl

Low shape; white Ta Ch'ing porcelain, with exterior overglaze decoration showing four small dragon medallions in varied colors, alternating with small polychrome cloud patches on the white ground. In the interior a medallion with conventional blue *shih-lung* dragon. Panel underneath with apocryphal K'ang-hsi six-character mark in blue; but made during the XVIII Century.

Diameter, 5½ inches.

108—Two Decorated Fruit Bowls

Shallow shape; white Ta Ch'ing porcelain, with overglaze decoration in *famille rose* colors, presenting three separate boughs with emblematical fruit, including peaches, pomegranates and red lichees, together with green leafage. Each bears six-character seal mark in blue: made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

109—Two Imperial Medallion Bowls

Known also as "Peking porcelain." Exterior sustaining a blue "*graviata*" or brocaded ground, enriched by arabesque motifs in varied enamel colors. The four white reserved medallions display mythological subjects, called "Hsi Hsiang Chi," scenes in the life of K'ien Niu, the herdsman, and Chih-Nu, the weaving princess. Two constellations of stars (Lyra and Aquila) represent the respective abodes of these lovers, who meet about once a year and cross the "Celestial River" (Milky Way) by

a bridge of magpies. The blue decorated interior, on the central panel, shows the same subject. Mark underneath: made in the reign of Emperor Chia-ch'ing (1796-1820). *Diameter, 5¾ inches.*

110—Decorated Rice Bowl

Fine white Yung-chêng porcelain. Interior medallion with rooster and chicken in varied colors on white ground. The exterior with translucent enamel painting, involving underglaze blue, sustains two groups of poultry beautifully rendered amid rocks, flowers, palms and grass patches, on white ground. Blue six-character mark: made era of Yung-chêng (1723-1735). *Diameter, 6 inches.*

111—Large Famille-Rose Bowl

Deep shape; thin white Yung-chêng porcelain of rare quality. Exterior exquisitely decorated with large blooming peony flowers, rendered in delicate overglaze enamel on the pure white ground, together with foliage and a pair of exceedingly fine butterflies. Blue six-character mark underneath reads "Ta Ch'ing Yung chêng nien-chih" (1723-1735). *Diameter, 7⅛ inches.*

112—Two Landscape Bowls

A—White Ta Ch'ing porcelain, with escalloped and gilt rim; interior showing embossed lotus petal bordering, and the exterior landscape decoration, including temple hills and pine trees, together with black calligraphic inscriptions. Bears "hall" mark in red; Chia-ching period (1796-1820). *Diameter, 6¾ inches.*

B—With gilt rim and plain white interior. The decorated exterior showing a coast scene, pavilions and the masts of moored vessels beyond a walled enclosure like a fort. Red "hall" mark; made era of Chia-ch'ing (1796-1820).

Diameter, 6⅝ inches.

113—Two Large Medallion Bowls

Ta Ch'ing porcelain; exterior with lemon-yellow ground, sustaining arabesque scrolls and conventional lotus flower motifs in polychrome colors. The four medallions in white reserve show separate floral decorations in the form of vases that hold flowers, together with varied emblems and *objets de luxe*. The interior is decorated with flowers, medallion and rim border, in harmonious colors on the white ground. With red seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 7 inches.

114—Decorated Fruit Bowl

Broad shape; white Ta Ch'ing porcelain. Exterior decoration, in *famille rose* colors, presenting three separate boughs with emblematical fruit, viz., "Buddha's hand" citron, peach and pomegranate, together with foliage. Plain white interior. Bears seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

115—Two Red and White Dragon Bowls

White Ta Ch'ing porcelain; a pair of coral-red dragons (five-clawed), are in pursuit of the "flaming and effulgent pearl" that appears amid nebulæ and emblematical cloud patches, on the pellucid white ground. Interior is plain white. The underside panel bears an apocryphal Ming mark, but obviously the bowls are products of the Eighteenth Century.

Diameter, 6½ inches.

116—Decorated Bowl

Medium size; Ta Ch'ing porcelain. Interior with *shou* emblem, surrounded by five bats (*wu-fu*), used as omens of happiness, in coral-red, on white ground. Exterior with pink enamel ground, sustaining an elaborate arabesque scroll motif in polychrome, involving lotus flowers, triangular "*chings*" or sounding stones, and swastika emblems of eternity. Foot bears red seal: made era of Chia-ch'ing (1796-1820).

Diameter, 7¼ inches.

117—Two Decorated Fruit Bowls

Shallow shape; white Ta Ch'ing porcelain, with overglaze decoration in *famille rose* colors, presenting three separate boughs with emblematical fruit, including peaches, pomegranates and red lichees, with green leafage. Each bears six-character seal mark in blue: made era of Ch'ien-lung (1736-1795). *Diameter, 6 inches.*

118—Two Large Decorated Bowls

Ta Ch'ing porcelain; white interior showing a small clustering of peaches and foliage, in pink, green and red overglaze colors. The exterior surface presents a lower border of green scrolling lotus forms, and an upper bordering composed of the eight Buddhistic emblems of good omen and fillets, rendered in *famille rose* colors on white ground. Red seal mark; era of Tao-Kuang (1821-1850). *Diameter, 6½ inches.*

119—Two Imperial Dragon and Phoenix Bowls

Fine white Ta Ch'ing porcelain, with superb exterior decoration sustaining a pair of five-clawed imperial dragons, alternately with a pair of *fêng-huang* or phœnixes, rendered in varied overglaze enamels, amid flowers and leafy scrolls. The rim bordering above includes the eight Buddhist emblems of good augury. Interior panel depicts another red dragon in quest of the effulgent pearl, amid green scrolls. With blue seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 5¾ inches.

120—Two Decorated Rice Bowls

White Ch'ien-lung porcelain, with enamel overglaze decoration, presenting six floral bouquets, with closely clustered framing of green and blue scroll motifs and bordering. The rim is finished by a blue and yellow dentated band. Interior, in like colors, holds a stellated panel centered by a small floral bouquet. With blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

121—Decorated Rice Bowl

Fine white Yung-chêng porcelain. Interior medallion with rooster and chicken in varied colors on white ground. Exterior with translucent enamel painting of two groups of poultry beautifully rendered amid rocks, flowers, palms and grass patches on white ground. Blue six-character mark: made era of Yung-chêng (1723-1735).

Diameter, 6 inches.

122—Two Decorated Fruit Bowls

Shallow form; white Ta Ch'ing porcelain, with overglaze decoration in *famille rose* colors, presenting three separate branches with symbolic fruit; while each shows peaches and pomegranates, one includes lichees and the other Buddha's hand citron. Interiors are plain. Each bowl bears a six-character blue seal: made era of Ch'ien-lung (1736-1795). *Diameter, 6 inches.*

123—Decorated Bowl

White Ch'ien-lung porcelain, with enamel overglaze decoration, presenting six floral bouquets, with closely clustered paneling formed by green and blue scroll motifs and bordering. The rim is finished by a blue and yellow dentated band. Interior, in like colors, holds a stellated panel centered by a small floral bouquet. With blue seal mark; era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

124—Large Decorated Fruit Bowl

Shallow shape; Ta Ch'ing porcelain, with small escalloped and gilt rim. The outside is decorated with a panoramic scene, rendered in overglaze *famille rose* colors, including the pavilion of a silk merchant, shrine and various figures, together with descriptive texts for each section of the painting. Seal mark in red: made era of Tao-Kuang (1821-1850).

Diameter, 7 inches.

125—Two Large Landscape Bowls

A—White Ta Ch'ing porcelain, with escalloped and gilt rim; white interior showing impressed lotus petal bor-

dering; exterior with colored overglaze decoration, presenting a Summer palace in the hills, together with varied black calligraphic inscriptions. Seal mark; era of Chia-ch'ing (1796-1820). *Diameter, 7 inches.*

B—Presenting a lake scene with inhabited island, pavilions, bridges and inscriptions like the preceding. With red "pavilion" or "hall" mark; made era of Chia-ch'ing (1796-1820). *Diameter, 7¼ inches.*

126—Two Decorated Rice Bowls

White Ch'ien-lung porcelain, with enamel overglaze decoration, presenting six floral bouquets, with close clustering of green and blue scroll motifs, including bordering. The rim is finished by a blue and yellow dentated band. Interior, in like colors, holds a stellated panel centered by a small floral bouquet. Bear blue seal mark; era Ch'ien-lung (1736-1795). *Diameter, 6 inches.*

127—Large Medallion Bowl

Ta Ch'ing porcelain; exterior with canary-yellow ground, sustaining arabesque and conventional lotus flower motifs, painted in polychrome colors. Four medallions in white reserve showing separate floral decorations in the form of vases that hold flowers, together with *objets de luxe* emblems of a Mandarin. The interior is decorated with flowers, central medallion and rim border, in harmonious colors on the white ground. Bears red seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 7 inches.

128—Two Decorated Fruit Bowls

Shallow shape; white Ta Ch'ing porcelain. Exterior with overglaze decoration in *famille rose* colors, presenting three branches of the symbolical fruits, peaches, pomegranates and yellow Buddha's hand citron, with green leafage. Six-character seal: made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

129—Two Imperial Dragon and Phoenix Bowls

Fine white Ta Ch'ing porcelain, with superb exterior decoration of a pair of five-clawed Imperial dragons, and with a pair of *fêng-huang* or phœnixes, rendered in varied overglaze enamels, amid flowers and leafy scrolls. The rim bordering above includes the eight Buddhist emblems of good augury. Interior panel depicts another red dragon in quest of the effulgent pearl, amid green scrolls. With blue seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 6 inches.

130—Imperial Porcelain Marriage Bowl

Hexagonal, with indented rim. Monochrome turquoise-blue interior; exterior presenting six white panels, upon which appear dishes (on stands) filled with "longevity" peaches, together with linked circle emblems. The interspaces, with canary-yellow ground, bear angular blue and white scroll motifs, and archaic dragon heads. With red seal: made era of Chia-ch'ing (1796-1820).

Diameter, 6¾ inches.

131—Decorated Rice Bowl

Ta Ch'ing porcelain; quadrifoliate form with indented and gilt rim. The exterior decoration presenting a walled promontory or crenelated fort, with towers; view of lake, distant island and small vessels. Bears red "hall" mark; Tao-Kuang period (1821-1850).

Diameter, 6⅜ inches.

132—Two Red and White Dragon Bowls

White Ta Ch'ing porcelain; sustaining a pair of coral-red dragons (five-clawed), in pursuit of the "flaming and effulgent pearl" that appears amid nebulæ and emblematical cloud patches on the pellucid white ground. Interior is plain white. The underside panel bears an apocryphal Chêng-hua mark, but obviously the bowls are products of the Eighteenth Century.

Diameter, 6½ inches.

133—Two Imperial Dragon and Phoenix Bowls

Fine white Ta Ch'ing porcelain, with superb exterior decoration sustaining a pair of five-clawed Imperial dragons, and a pair of *fêng-huang* or phœnixes, rendered in varied overglaze enamels, amid flowers and leafy scrolls. The rim bordering above includes the eight Buddhist emblems of good augury. Interior panel depicts another red dragon in quest of the effulgent pearl, amid green scrolls. With blue seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 5¾ inches.

134—Two Decorated Fruit Bowls

Shallow shape; white Ta Ch'ing porcelain, with overglaze decoration in *famille rose* colors, presenting three separate boughs with emblematical fruit, which include peaches, pomegranates and red lichees, together with green leafage. With six-character seal mark in blue: made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

135—Large Decorated Bowl

White Ta Ch'ing porcelain, showing plain white glazed interior, with gilt rim. The overglaze decoration, in *famille rose,* on the outer surface, presents three Taoist genii seated in a garden, testing wine; notably Lu Tung-p'in, distinguished by a sword athwart his back; the second (a meanly dressed man) being Li Tieh Kwai, with gourd, whose staff is beside him, and the immortal Hau Chung-li, with exposed abdomen, clad in red coat and carrying a leaf-shaped fan, seated under the boughs of a tree. Bears blue seal mark: era of Ch'ien-lung (1736-1795).

Diameter, 7½ inches.

136—Two Imperial Dragon and Phoenix Bowls

Fine white Ta Ch'ing porcelain, with superb exterior decoration sustaining a pair of five-clawed Imperial dragons, alternately posed with a pair of *fêng-huang,* or phœnixes, rendered in varied overglaze enamels, amid flowers and leafy scrolls. The rim bordering above includes the eight Buddhist emblems of good augury. Interior panel depicts another red dragon in quest of the effulgent pearl, amid green scrolls. With blue seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 6 inches.

137—Decorated Fruit Bowl

Shallow shape; white Ta Ch'ing porcelain, with overglaze decoration in *famille rose* colors, presenting three separate boughs with emblematical fruit (peaches, pomegranates and fresh red lichees), together with varied green leafage. Six-character seal mark in blue: made era of Ch'ien-lung (1736-1795). *Diameter, 6 inches.*

138—Two Imperial Dragon and Phoenix Bowls

Fine white Ta Ch'ing porcelain, with superb exterior decoration of a pair of five-clawed Imperial dragons, alternately posed with two *fêng-huang* or phoenixes, rendered in varied overglaze enamels, amid flowers and leafy scrolls. The rim bordering above includes the eight Buddhist emblems of good augury. Interior panel depicts another red dragon in quest of the effulgent pearl, amid green scrolls. With blue seal mark: made era of Chia-ch'ing (1796-1820). *Diameter, 5¾ inches.*

139—Two Decorated Fruit Bowls

Shallow shape; white Ta Ch'ing porcelain. Exterior with overglaze decoration in *famille rose* colors, presenting three separate branches of symbolical fruits, including peaches, pomegranates and yellow "Buddha's hand" citron, together with green leafage; interior being plain. Inscribed underneath with the six-character seal: made era of Ch'ien-lung (1736-1795). *Diameter, 6 inches.*

140—Two Decorated Rice Bowls

White Ch'ien-lung porcelain; enamel overglaze decoration, presenting six small floral bouquets, closely clustered, with blue scroll motifs and bordering. The rim is finished by a blue and yellow dentated band. Interior, in like colors, holds a stellated panel centered by a small floral bouquet. With blue seal mark; era of Ch'ien-lung (1736-1795). *Diameter, 6 inches.*

141—Two Imperial Bowls

White Ta Ch'ing porcelain, with rich overglaze decoration, presenting a pair of phœnixes that alternately appear with two five-clawed dragons amid flaming pearls, blossoms and leafy scrolls, on white ground. The rim border has the eight Buddhist emblems of good omen and clumps of fungi. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

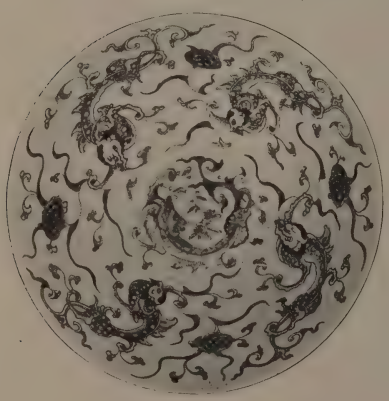
142—Two Decorated Fruit Bowls

Shallow form; white Ta Ch'ing porcelain, with overglaze decoration in *famille rose* colors, presenting branches of symbolic fruit; while each shows peaches and pomegranates, one includes fresh red lichees and the other yellow "Buddha's hand" citron. Interiors are plain. Each bowl bears a six-character seal mark, in blue: made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

143—Large Famille Verte Dragon Bowl

Wide flaring or conical shape; fine K'ang-hsi porcelain. The inner and outer surfaces with white ground sustain nine *chih-lung* (lizard-like) dragons, amid conventional scrolls and sacred red fungi emblems; the interior shows five, variously colored in green, yellow, and light *aubergine;* the exterior shows the remaining four forms in like transparent enamel colors. Bears artist's "studio" mark; K'ang-hsi period (1662-1722).



Diameter, 8½ inches.

144—Two Imperial Dragon and Phoenix Bowls

Fine white Ta Ch'ing porcelain, with superb exterior decoration of a pair of five-clawed imperial dragons, that appear with two phœnixes, all being rendered in varied overglaze enamels, midst flowers and leafy scrolls. The rim bordering above includes the eight Buddhist emblems of good augury. Interior panel depicts another red dragon in quest of the effulgent pearl, amid green scrolls. With blue seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 5¾ inches.

145—Decorated Dragon and Phoenix Bowl

Similar to the preceding, with same mark and quality of decoration.

146—Two Decorated Fruit Bowls

Shallow form; white Ta Ch'ing porcelain. The overglaze decoration, in *famille rose* colors, presents three separate branches with symbolic fruit; while each shows peaches and pomegranates, one includes fresh lichees and the other yellow "Buddha's hand" citron. Interiors are plain. Each bowl bears a six-character blue seal: made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

147—Two Decorated Pink Bowls

Medium size; Ta Ch'ing porcelain. White interior, with *shou* emblem, in coral-red, surrounded by five bats (*wu-fu*), used as lucky omens of happiness and long life, on the white ground. Exterior with pink enameled ground, sustaining an elaborate arabesque scroll motif in polychrome, involving lotus flowers, triangular "*chings*" or "sounding stones," and the swastika emblem of eternity. Bear red seal mark: made era of Chia-ch'ing (1796-1820). *Diameter, 7¼ inches.*

148—Two Decorated Fruit Bowls

Shallow shape; white Ta Ch'ing porcelain. Exterior with overglaze decoration in *famille rose* colors, presenting three separate branches of symbolical fruits, viz., red peaches, pomegranates and yellow "Buddha's hand" citron, together with green leafage. Interior plain. Inscribed underneath with the six-character seal: made era of Ch'ien-lung (1736-1795). *Diameter, 6 inches.*

149—Two Decorated Bowls

Ta Ch'ing porcelain. Interior plain. Exterior decorated with landscape scenes and calligraphic inscriptions or poems. Each has red "hall" mark. Early Tao-Kuang period (1821-1850).

A—Hexagonal shape, and gilt rim; shows island, with Summer palace of a noble.

B—Octagonal shape, with gilt rim, showing terraced island, pavilions, figures and boats.

Each: Diameter, 6½ inches.

150—Large Decorated Bowl

Conical or broad flaring shape; thin white Yung-chêng porcelain. The exterior with overglaze decoration in varied delicate colors (including underglaze), showing plum branches in light *aubergine,* red blossoms and green leafage. Two large birds complete the characteristic embellishment. Panel underneath bears six-character mark (within ring): made era of Yung-chêng (1723-1735). *Diameter, 7½ inches.*

151—Decorated Fruit Bowl

Broad shape; white Ta Ch'ing porcelain. Exterior decoration, in *famille rose* colors, presenting three separate boughs with emblematical fruit, viz., the pomegranate, peach and "Buddha's hand" citron, together with foliage.

Plain white interior. Bears seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

152—Large Red and White Bowl

Fine white K'ang-hsi porcelain. Exterior presenting a a group of Lohan or immortal genii of the Taoist cult, beautifully rendered in light coral-red with a modicum of green, yellow and black overglaze colors on the pellucid white ground. Among their number may be noted the sage K'in Kao, riding on a carp; Wang-tsz Kiao, he who rides a goat; Ts'ao She, the fisherman; Lao-tsze, the ancient philosopher, riding on an ox, accompanied by an attendant bearing books, with dried *ling-chi;* Li Tieh-kwai, the lame sage, with staff and gourd; others are without attributes, while several carry baskets, making a total of fourteen figures. Interior medallion shows a twig with green and red peach. Without mark; attributable to the K'ang-hsi period (1662-1722).

Diameter, 7½ inches.

153—Large Green Dragon Bowl

White Ta Ch'ing porcelain. Exterior decoration, with delicate wave motif under the glaze, displaying two engraved five-clawed dragons picked out in green enamel. Interior shows another green dragon rampant in medallion. Bears apocryphal Ming mark, reading "Ta Ming

Chêng Tung nien-chih" (1436-1449), but obviously made during the Eighteenth Century.

Diameter, 7½ inches.

154—Large Decorated Bowl

White Ta Ch'ing porcelain. Exterior decoration depicts flowering plants, peonies and magnolias in overglaze colors, together with various birds in pairs; among these appear the fabled *fêng-huang* (phœnix), cranes, mandarin ducks, and other birds. Blue seal mark: era of Chia-ch'ing (1796-1820).

Diameter, 7½ inches.

155—Two Decorated Fruit Bowls

Shallow shape; white Ta Ch'ing porcelain, with overglaze decoration in *famille rose* colors, presenting three separate boughs with emblematical fruits, which include peaches, pomegranates and fresh red lichees, together with green leafage. Six-character seal mark in blue: made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

156—Large Decorated Bowl

Fine white Ta Ch'ing porcelain. Exterior decoration presenting branch of peach tree, which bears red fruit, and foliage in varied greens, all rendered in overglaze coloring on the pellucid white ground. A large bird (*ying-wu* or Chinese paroquet), beautifully painted, is quietly perched upon the branch. Interior is plainly glazed in white. Six-character mark: made era of K'ang-hsi (1662-1722).

Diameter, 8 inches.

157—Two Large Red and Gold Bowls

White Ta Ch'ing porcelain. Exterior surface showing a monochrome dark coral-red glaze, upon which appear three floral clusters, penciled in gold, together with narrow bordering. Blue seal mark: era of Ch'ien-lung (1736-1795).

Diameter, 7¾ inches.

158—Large Decorated Rice Bowl

White Ta Ch'ing porcelain. Interior displaying conventional medallion and blue border, together with three twigs of symbolical "fruits of abundance," viz., the peach, pomegranate and "Buddha's hand" citron, and foliage, in the varied colors of nature. The outside surface sustains a coral-red border composed of the eight Buddhist emblems of happy augury; below this appears another border in blue and white, involving lotus blossoms, scrolls and seal characters of longevity. Blue seal mark underneath of the Ch'ien-lung period (1736-1795).

Diameter, 7 inches.

159—Two Large Green Dragon Bowls

White Ta Ch'ing porcelain. Exterior decoration with delicate incised wave motif under the glaze, displaying two engraved five-clawed dragons, picked out in green enamel. The interior shows another green dragon rampant in medallion. Bears apocryphal mark, reading "Ta Ming Chêng Tung nien-chih," but obviously made during the Eighteenth Century. *Diameter, 7½ inches.*

160—Two Decorated Bowls

Medium size; Ta Ch'ing porcelain. White interior with *shou* emblem, surrounded by five coral-red bats (*wu-fu*), used as omens of happiness. Exterior with pink enameled ground, sustaining an arabesque scroll motif in polychrome involving lotus flowers, triangular "*chings*" or "sounding stones," and the swastika emblem of eternity. Bears red seal mark: made era of Chia-ch'ing (1796-1820). *Diameter, 7¼ inches.*

161—Two Large Blue and Red Bowls

White Ta Ch'ing porcelain. Interior with medallion, showing blue sea dragon rampant against red background of wave design. Exterior surface is decorated with similar coral-red and white crested wave motif, relieved by numerous sea monsters (dragon horses, winged dragons and fish), rendered in underglaze blue, with fretted bands above and below. Bear Ming mark (in six blue characters), but obviously were made during the Eighteenth Century. *Diameter, 8¼ inches.*

162—Large Decorated Bowl

Wide flaring shape; clear white Yung-chêng porcelain. Interior showing blue lines and medallion, with a pair of butterflies and floral spray in colors. Exterior sustains four floral medallions (including flowering blossoms of the four seasons) beautifully rendered in translucent overglaze colors on the pellucid white ground; interspaces being filled with detached (green, yellow and red) scroll motifs. With six-character mark in blue: made era of Yung-chêng (1723-1735).

Diameter, 8¾ inches.

163—Two Decorated Rose-Ground Bowls

Medium size; Ta Ch'ing porcelain. The white interior with *shou* emblem, in coral-red, surrounded by five

bats (*wu-fu*), used as omens of happiness. Exterior with pink enameled ground, sustaining an elaborate arabesque scroll motif in polychrome colors, involving lotus flowers, triangular "*chings*" or "sounding stones," and the swastika emblem of eternity. Bears red seal mark: era of Chia-Ch'ing (1796-1820).

Diameter, 7¼ inches.

164—Two Large Blue and Red Bowls

Ta Ch'ing porcelain; white interior, with medallion showing blue sea dragon against red background in wave design. Exterior surface is decorated with similar coral-red and white crested wave motif, relieved by numerous sea monsters (dragon-horses, winged-dragons and fish), in underglaze blue. Fretted bands above and below. Ming mark (in six blue characters); obviously made during the XVIII Century.

Diameter, 8¼ inches.

165—Large Decorated Bowl

Wide flaring shape; clear white Yung-chêng porcelain. Interior showing blue lines and medallion, with a pair of butterflies and a floral spray in colors. Exterior sustains four floral medallions (including flowering blossoms of the four seasons) beautifully rendered in translucent overglaze colors on the pellucid white ground; interspaces being filled with detached (green, yellow and

red) scroll motifs. With six-character mark in blue; made era of Yung-chêng (1723-1735).

Diameter, 8¾ *inches.*

166—Two Large Floral Rosette Bowls

White Ta Ch'ing porcelain. Exterior decoration showing numerous rosettes and floral crests, of varied design, in polychrome overglaze enamels, freely scattered or clustered over the white surface. Foot underneath bears red seal mark: made era of Chia-ch'ing (1796-1820). *Diameter,* 8½ *inches.*

167—Large Decorated Bowl

White Ta Ch'ing porcelain, with the exterior and interior decorations showing floral plants, red elderberries and the sacred *ling-chi* fungus, in varied enamel colors, growing near open-formed rockeries that are rendered in overglaze blue on the pellucid white ground. With red seal mark; era of Chia-Ch'ing (1796-1820).

Diameter, 9 *inches.*

168—Two Large Blue and Red Bowls

Ta Ch'ing porcelain; white interior, with medallion showing blue sea dragon against red wave background. The exterior surface is decorated with similar coral-red and white wave motif, relieved by numerous sea monsters (dragon-horses, winged-dragons and fish), rendered in underglaze blue, with fretted bands above and below. Foot bears Ming mark (in six blue characters), but obviously made during the XVIII Century.

Diameter, 8¼ *inches.*

169—Two Large Rose-Ground Bowls

Ta Ch'ing porcelain. Interior with *shou* emblem, surrounded by five bats (*wu-fu*), used as happy omens, in coral-red on white ground. Exterior with pink enameled ground, sustaining an elaborate arabesque scroll mo-

tif in polychrome colors, involving lotus flowers, triangular "*chings*" or sounding stones, and swastika emblems of eternity. Foot bears red seal: made era of Chia-ch'ing (1796-1820). *Diameter, 8¾ inches.*

170—Two Large Blue and Red Bowls

Ta Ch'ing porcelain; white interior, with medallion showing blue sea dragon against red wave background. Exterior surface is decorated with similar coral-red and white wave motif, relieved by numerous sea monsters, such as dragon-horses, winged-dragons and fish, rendered in underglaze blue, with fretted bands above and below. Foot bears Ming mark (in six blue characters), but obviously made during the XVIII Century.

Diameter, 8¼ inches.

171—Large Decorated Bowl (*famille verte*)

Wide spreading rim; early Ta Ch'ing porcelain of fine quality. Exterior with a mythological subject (painted in delicate and translucent overglaze colors of the *famille verte*), presenting a group of fairies with attendants, and a two-wheeled cart, drawn by a fabulous *ch'i-lin*, bearing food for an ambrosial feast. The procession, including a spotted deer and a crane (attributes of immortals and betokening longevity) is followed above by five small bats. The white interior has a peach, with leafage in natural colors, and is etched with a *shou* character. Era of K'ang-hsi (1662-1722). (Has slight crack.) *Diameter, 8⅞ inches.*

172—Two Large Rose-Ground Bowls

Ta Ch'ing porcelain. Interior with *shou* emblem, surrounded by five bats (*wu-fu*), in coral-red on white ground. Exterior with pink enameled ground, sustaining an elaborate arabesque scroll motif in polychrome colors, involving lotus flowers, triangular "sounding stones"

or "*chings*," and swastika emblems of eternity. Foot bears red seal: made era of Chia-ch'ing (1796-1820).

Diameter, 9 inches.

173—Large Decorated Bowl

White Ta Ch'ing porcelain, with the exterior and interior decoration showing floral plants, red elderberries and the sacred *ling-chi* fungus, in varied enamel overglaze colors, growing near open-formed blue rockeries on the pellucid white ground. With red seal mark; era of Chia-Ch'ing (1796-1820).

Diameter, 9 inches.

174—Large Decorated Bowl (*famille verte*)

Wide spreading rim; early Ta Ch'ing porcelain of fine quality. The exterior with a mythological subject, painted in delicate and translucent overglaze colors of the *famille verte,* presenting a group of fairies with attendants and a two-wheeled *li-ang-ch'ê,* or cart, drawn by a fabulous *ch'i-lin* bearing food for an ambrosial feast. The procession, including a spotted deer and a crane (attributes of immortals and expressive of longevity), is followed above by five small bats. The white interior sustains a peach, with leafage in natural colors, and etched with a longevity character. K'ang-hsi period (1662-1722). (Has slight crack).

Diameter, 8⅞ inches.

175—Two Large Blue and Red Bowls

Ta Ch'ing porcelain; white interior with medallion showing blue sea dragon against red wave background. Exterior surface is decorated with similar coral-red and white wave motif, relieved by numerous sea monsters (dragon-horses, winged-dragons and fish) rendered in underglaze blue, with fretted bands above and below. Each

bears Ming mark (in six blue characters), but obviously made during the Eighteenth Century.

Diameter, 8¼ *inches.*

176—Two Large Rose-Ground Bowls

Ta Ch'ing porcelain. Interior with *shou* emblem, surrounded by five bats (*wu-fu*), emblems of as many blessings, in coral-red on white ground. Exterior with pink enameled ground, sustaining an elaborate arabesque scroll motif in polychrome colors, involving lotus flowers, triangular "*chings*" or "sounding stones," and swastika emblems of eternity. Foot bears red seal: made era of Chia-Ch'ing (1796-1820).

Diameter, 8¾ *inches.*

177—Three Large Blue and Red Bowls

Ta Ch'ing porcelain. White interior with medallion showing blue sea-dragon rampant against red wave background. Exterior surface is decorated with similar coral-red and white crested wave motif, relieved by numerous sea monsters (dragon-horses, winged-dragons and fish), rendered in underglaze blue; fretted bands above and below. Ming mark (in six blue characters), but obviously were made during the Eighteenth Century.

Diameter, 8¼ *inches.*

178—Two Large Rose-Ground Bowls

Ta Ch'ing porcelain. Interior with *shou* emblem, surrounded by five bats (*wu-fu*), in coral-red on white ground. Exterior with pink enameled ground, sustaining an elaborate arabesque scroll motif in polychrome colors, involving lotus flowers, triangular "*chings*" or "sounding stones," and swastika emblems of eternity. Foot bears red seal: made era of Chia-ch'ing (1796-1820).

Diameter, 8¾ *inches.*

COLLECTION OF DECORATED PLATES

179—Four Small Dishes

White Ta Ch'ing porcelain; interior decoration in overglaze enamels, showing chrysanthemum flowers and branches; the underside sustaining five small red bats. Each bears blue seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 3 inches.

180—Six Small Decorated Dishes

Shallow shape; Ta Ch'ing porcelain. Interior ground with soft white *graviata* etching, in lotus flower and scroll pattern, with chrysanthemum flowers and twigs. Underneath panel bearing small blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 3½ inches.

181—Four Small Red Dragon Dishes

Saucer shape; white Ta Ch'ing porcelain. Interior panel sustaining a rampant coral-red (five-clawed) dragon, in quest of the effulgent and flaming jewel, midst blue cloud patches. The reverse side showing a pair of similar red dragons with blue flaming pearl and cloud patches. Each with blue seal mark: made era of Chia Ch'ing (1796-1820).

Diameter, 4⅛ inches.

182—Two Small Dragon Dishes

Deep saucer shape; fine Yung-chêng porcelain. Interior panel with over and underglaze colors, presenting a pair of five-clawed dragons and the sacred pearl. Exterior sustains four blue cranes amid polychrome cloud patches on white ground. Panel underneath holds blue six-character mark; era of Yung-chêng (1723-1735).

Diameter, 4½ inches.

183—Pair of Wine Cup Trays

Round shape; thin white Yung-chêng porcelain, sustaining delicately rendered butterflies, blossoms and petals, in overglaze colors, and freely scattered over the pellucid white ground. Bear six-character mark in blue: made era of Yung-chêng (1723-1735).

Diameter, 4¾ inches.

184—Five Small Dishes

Deep saucer shape; Ta Ch'ing porcelain. Interior decoration presenting the four bat and *shou* emblem motif, in coral-red on the white ground. The exterior overglaze embellishment (in polychrome enamel colors) is of flowers of the four seasons, which are arranged in circular medallion form, alternately with scroll and blossom designs, on white ground. Have red mark: made era of Tao-Kuang (1821-1850).

Diameter, 4½ inches.

185—Two Small Decorated Plates

Fine white Yung-chêng porcelain, with pure-white body glazing, sustaining beautiful flowering branches of the peony and peach or wild prune trees, which spread their combined branches, from the underside to the face, in delicate pink and vermillion tones midst green foliage. Bear six-character mark: made era of Yung-chêng (1723-1735).

Diameter, 5⅜ inches.

186—Small Imperial Dragon Plate

Fine white Ta Ch'ing porcelain. Interior panel bears an Imperial coral-red dragon in pursuit of the flaming pearl, amid underglaze blue cloud patches. Reverse shows a pair of similar red five-clawed dragons and pearl, surrounded by blue cloud forms on the white ground. Bears "Hall" mark (*Ku Yen Shu Chih*): period of Ch'ien-lung (1736-1795).

Diameter, 5¾ inches.

187—Two Small Decorated Plates

Escalloped and gilt rim. White Ta Ch'ing porcelain, with varied landscape and figure subjects delicately painted in overglaze enamel; including high cliffs and habitations. Underside border sustains four coral-red bats. Each bears a red seal mark; period of Tao-Kuang (1821-1850).

Diameter, 5½ inches.

188—Small Decorated Plate

Ta Ch'ing porcelain; with white interior, displaying five bats (*wu-fu*) and circular *shou* emblem of longevity, in coral red. The underside border, with white ground, carries lotus blossoms and arabesque scrolls, painted in polychrome enamel colors, with red bats and small pink peaches. The gilt frame is edged by a lanceolated band in yellow, pale green and blue. Blue seal mark of the Ch'ien-lung period (1736-1795).

Diameter, 6 inches.

189—Two Small Decorated Plates

Escalloped and gilt rim. White Ta Ch'ing porcelain, with varied landscape and figure subjects delicately painted in overglaze enamel; including high cliffs and habitations. Underside border sustains four coral-red bats. Each bears a red seal mark; era of Tao-Kuang (1821-1850).

Diameter, 5½ inches.

190—Two Small Decorated Plates

Ta Ch'ing porcelain; with white interior, displaying five red bats (*wu-fu*), emblematical of as many happinesses. The underside, with white ground, carries a delicately painted arabesque and lotus motif in light polychrome enamel colors, together with escalloped bordering in like colors. With blue seal mark; era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

191—Famille Rose Plates

White Ta Ch'ing porcelain with overglaze decoration on the interior, showing a pink rosette center, involving a four-petaled begonia blossom. The remaining white ground sustains three groups of blossoms and leaf-bearing boughs, formed in sections like bamboo shoots. Signed with hall mark, "Made at the Hall of Virtuous Research."

Diameter, 6¾ inches.

192—Two Small Light-rose-back Plates

White Ta Ch'ing porcelain; with five coral-red bat motifs on the white interior. The outer border sustaining a light *rose-soufflé* ground, together with light-colored lotus flowers and arabesque scrolls, enclosed by escalloped bordering. With blue seal mark; era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

193—Two Red Imperial Dragon Plates

Medium deep shape; white Yung-chêng porcelain, with interior displaying a pair of five-clawed dragons, rendered in *rouge de fer*, with the flaming pearl and small blue cloud forms. Underside simply finished with blue lines and three small cloud patches. With six-character mark of the Yung-chêng period (1723-1735).

Diameter, 6¼ inches.

194—Five Small Decorated Plates

Ta Ch'ing porcelain; with white interior, upon which figure five bats rendered in coral-red. The outer border sustains a soft turquoise-green enameled ground enriched with light-colored arabesque scrolls, conventionalized lotus blossoms and escalloped edge. Each bearing blue seal mark: period of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

195—Two Small Decorated Plates

Ta Ch'ing porcelain; with white interior sustaining five coral-red bats, while the outer border presents a brilliant and deep coral-red ground, richly decorated with arabesque scroll and lotus flower designs in light-colored enamels, together with escalloped turquoise-blue and yellow toned borders. Blue seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

196—Small Decorated Plate

Fine Ta Ch'ing porcelain; with white interior showing five *rouge de fer* bats. The outer border, with blue enameled ground, sustains arabesque scrolls and lotus blossoms in varied brilliant enamel colors, together with escalloped border. Panel underneath bears blue seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

197—One Small Decorated Plate

White interior, showing the conventional five bats motif in coral-red. Outer border decoration with white ground, presenting rose-colored arabesque and lotus flower, and narrow escalloped bordering in two shades of rose enamel tones. Panel underneath bearing blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

198—Two Red Imperial Dragon Plates

Medium deep shape; white Yung-chêng porcelain with interior displaying a pair of five-clawed dragons, rendered in *rouge de fer,* with the flaming pearl and small blue cloud forms. Underside simply finished with blue lines and three small cloud patches. With six-character mark of the Yung-chêng period (1723-1735).

Diameter, 6¼ inches.

199—Two Decorated Rose-back Plates

White Ch'ien-lung porcelain; the interior displaying a group of five emblematical bats, in coral-red, on white ground. The outer border, with deep *rose-soufflé* ground, sustains a supplementary decoration in arabesque, floral and border designs, rendered in light-colored enamels. Each bears seal mark of the Ch'ien-lung period (1736-1795).

Diameter, 6¼ inches.

200—Two Small Decorated Plates

Ta Ch'ing porcelain; with white interior, displaying five red bats (*wu-fu*), emblematical of as many happinesses. The underside, with a white ground, has a delicately painted arabesque and lotus motif in light polychrome enamel colors, with escalloped bordering in like colors. With blue seal mark: era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

201—Two Small Decorated Plates

The white interior showing the conventional five bats motif in coral-red. The outer border, with white ground, presents rose-colored arabesque and lotus flower decoration, with narrow escalloped bordering in two shades of rose enamel tones. Panel underneath bears blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

202—Two Small Decorated Plates

Fine Ta Ch'ing porcelain; with white interior showing five *rouge de fer* bats, while the outer border, with blue enameled ground, sustains arabesque scrolls and lotus blossoms in varied brilliant enamel colors, together with escalloped border. Panel underneath bears blue seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

203—Two Small Decorated Plates

Ta Ch'ing porcelain; with white interior sustaining five coral-red bats (emblems of as many blessings), while the outer border presents a brilliant and deep coral-red ground, richly decorated with arabesque scroll and lotus flower designs in light-colored enamels, together with escalloped turquoise-blue and yellow toned borders. With blue seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

204—Red and White Dragon Plate

Deep shape; fine Ta Ch'ing porcelain; interior with white ground, presenting a rampant Imperial dragon, in overglaze coral-red amid nebulæ and cloud forms, grasping a circular *shou* character of longevity penciled in gold. The outside border sustaining two similar five-clawed dragons disporting among cloud patches, in pursuit of the "flaming orb." Bears blue six-character mark (within double ring) of the K'ang-hsi period (1662-1722).

Diameter, 7 inches.

205—Decorated Plate (*famille rose*)

Deep shape; Ch'ien-lung porcelain; the interior with white ground, sustaining a group of three flowering

sprays that show arabesque stems and buds, rendered in light overglaze enamels of the *famille rose.* Outside border presenting five red bats, that severally hold yellow "swastika cross" emblems of eternity, with light-blue fillets. Has blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 7⅛ inches.

206—Two Red and Blue Dragon Plates

White Ch'ien-lung porcelain; interior decoration sustains a medallion with underglaze wave motif, over which appears an Imperial coral-red (*chih-lung*) dragon. The exterior, with blue wave border, presents nine small dragons in brilliant coral-red. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 7 inches.

207—Two Decorated Dragon Plates

Deep shape; fine Ta Ch'ing porcelain; the interior medallion, with white ground, presents a red imperial dragon rampant, in pursuit of the omnipotent flaming jewel, amid blue cloud patches. Outside is bordered in like design, with a pair of red dragons and blue cloud forms. Bear "hall" mark (*Yang-to-tang-chih*) in black; made era of Ch'ien-lung (1736-1795).

Diameter, 8 inches.

208—Two Decorated Plates

Deep shape; white Yung-chêng porcelain. Interior with delicate overglaze decoration, presenting floral panel that involves green and blue scrolling vines and five red and yellow chrysanthemums, on white ground. Exterior border sustaining like decoration in form of whorled flowers and leafy scrolls. Bear blue ring mark, with six characters: made era of Yung-chêng (1723-1735).

Diameter, 8¼ inches.

209—Blue and Red Dragon Plate

White Ta Ch'ing porcelain. Interior medallion presents an ascending blue dragon, on a ground of red wave design, with white cresting. The exterior has a similar deep coral-red wave motif, with nine small dragons in underglaze blue. The rim is finished by a narrow blue and white key fret band. With six-character (*Hsüan-tê*) mark of the Ming Dynasty, but ascribable to the Ch'ien-lung period (1736-1795).

Diameter, 8¼ inches.

210

210—Decorated Plate

Deep shape; fine Yung-chêng porcelain. Interior panel with translucent overglaze painting, presenting the "ocean pavilion" or *t'ien tang* of the Taoist, which is borne amid cloud strata over the Cosmic Sea. Two groups of Taoist genii appear, supported on red forms, among whom figures Lao-tsze; above these are two flying

blue and white cranes, carrying small "rods of fate" or "tallies" in their beaks (yearly wished for by mortals). The under border has green sea waves, blue sky and rock forms, amid red cloud strata, and numerous small bats. With blue mark within ring of the Yung-chêng period (1723-1735).

Diameter, 8⅜ *inches.*

211—Two Decorated Plates

Deep shape; white Yung-chêng porcelain. Interior with delicate overglaze decoration, presenting floral panel that involves green and blue scrolling vines and five red and yellow chrysanthemums, on white ground. Exterior border sustaining like decoration in form of whorled flowers and leafy scrolls. Bear blue ring mark, with six characters: made era of Yung-chêng (1723-1735).

Diameter, 8¼ *inches.*

212—Decorated Plate

Deep shape; fine Yung-chêng porcelain, with overglaze decoration in polychrome colors on white ground. The inner panel and exterior border in like design presenting lotus flowers with vines, amid conventional bird forms, whose whirling bodies end in arabesque scrolls. With blue six-character mark, within rings: made era of Yung-chêng (1723-1735).

Diameter, 7⅝ *inches.*

213—Two Blue and Red Dragon Plates

White Ta Ch'ing porcelain. Interior medallion presents an ascending blue dragon, on a ground of red wave design, with white cresting. The exterior sustains similar deep coral-red wave motif, together with nine small dragons in underglaze blue. The rim is finished by a narrow blue and white key fret band. With (apocryphal) six-character Hsüan-tê mark of the Ming Dynasty, but made during the Ch'ien-lung period (1736-1795).

Diameter, 8¼ *inches.*

214—Large Blue and Yellow Dragon Plate

Ch'ien-lung porcelain. Inner panel presenting a yellow glazed Imperial dragon in quest of the effulgent jewel amid yellow nebulæ and cloud patches on deep blue ground. The inner and outer borders, with similar dark blue ground, sustain uniformly a pair of yellow five-clawed dragons, with the flaming orb and yellow cloud strata; a small yellow gadroon border finishes the base line. Blue seal mark of its period: era of Ch'ien-lung (1736-1795).

Diameter, 9¾ inches.

215—Six Small Decorated Plates

Escalloped and gilt rim. White Ta Ch'ing porcelain, with varied landscape and figure subjects, delicately painted in overglaze enamels, and including high cliffs and habitations. Under border sustains four coral-red bats. Bear red seal mark of the Tao-Kuang period (1821-1850).

Diameter, 5½ inches.

216—Six Small Decorated Plates

Ta Ch'ing porcelain. Interior with white ground, displaying red *shou* emblems of longevity, surrounded by five bats, representing the *wu-fu* or five blessings. The overglaze decoration on underside presents two green boughs with red peony flowers, and two red bats that hold blue swastika emblems, on the white ground; finished above by a yellow escalloped rim band. Seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 5⅞ inches.

217—Five Small Decorated Plates

Ch'ien-lung porcelain. Interior sustaining five red bats on the white body glazing, while the exterior border is

coated with a brown chocolate-colored enamel, enriched by gold arabesque scrolls, flowers and borders. Bear blue seal mark; era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

218—Five Small Medallion Plates

Imperial or "Peking porcelain" of the Tao-Kuang period. The interior, with pellucid white body glazing, sustains a coral-red and gold *shou* emblem of longevity, surrounded by five bats (*wu-fu*), meaning five forms of happiness. The rim is bordered by a red angular fretted meander, involving swastika crosses of eternity. Outside border, showing rich canary-yellow ground enameling, with Buddhist emblems of good omen and floral arabesque, relieved by the four white reserved medallions, which hold separately painted miniature garden subjects, with varying flowering plants. Each example bears "hall" mark (*S'hen te tang*); made era of Tao-Kuang (1821-1850).

Diameter, 6¼ inches.

219—Six Small Decorated Plates

Fine Ta Ch'ing porcelain, with white interior, showing five coral-red bats. The outer border, with lavender-blue *soufflé* ground, sustaining lotus flowers and arabesque scrolls in varied light enamel colors, together with narrow escalloped rim and base bordering; white underneath. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

220—Seven Small Red and White Plates

So-called "Peking porcelain." Exterior border with deep coral-red arabesque and lotus motif, rendered in overglaze *rouge de fer*, on the pellucid white ground. Interior plain white. With six-character mark in blue: made era of Yung-chêng (1723-1735).

Diameter, 6 inches.

221—Six Decorated Plates

Fine Ta Ch'ing. The white interior surface presenting a circular *shou* mark, surrounded by five bats in *rouge de fer.* Exterior sustaining a bordering of numerous *shou* characters, in coral-red and pea-green glaze, surrounded by narrow escalloped bands in polychrome colors. Red seal mark of the Chia-ch'ing period (1796-1820).

Diameter, 6½ inches.

222—Six Red and White Dragon Plates

Deep shape; fine Ta Ch'ing porcelain. Interior, with white ground, presenting a rampant Imperial dragon, in overglaze coral-red, amid nebulæ, grasping a circular *shou* character of longevity penciled in gold. The outside border sustaining two similar five-clawed dragons, disporting among cloud patches, in pursuit of the flaming orb. Bear blue six-character mark (within double rings) of the K'ang-hsi period (1662-1722).

Diameter, 7 inches.

223—Six Small Decorated Plates

So-called "Peking porcelain." Outer border presenting a rich pea-green enameled ground, which agreeably sustains lotus flower and arabesque scrolls in varied delicate colors, and including narrow escalloped pink and blue bordering at base and rim. The white interior displays a conventional form of five red bats (*wu-fu*), symbolic of five blessings. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

224—Six Decorated Plates

White Ta Ch'ing porcelain. Interior sustaining five red bats, and the outside border three patches of herbage and field flowers (in pale-green and yellow overglaze

colors) on the white ground. With red seal mark: era of Tao-Kuang (1821-1850).

Diameter, 7⅜ inches.

225—Six Decorated Plates

Deep shape; Imperial porcelain (made for Peking). The inner and outer borders presenting a deep blue ground with *graviata* brocading and floral arabesque design in brilliant colors. The white panel on inside, with garden, terrace and figure subject, representing a group of musicians and dancers, delicately painted in overglaze *famille rose.* Red seal mark: made era of Chia-ch'ing (1796-1820).

Diameter, 7½ inches.

226—Twelve Decorated Plates (Set of)

White Ch'ien-lung porcelain, with decoration in varied colors on panel, presenting the *t'ien-tang* motif, or "Celestial Pavilion," which is borne amid cloud strata above the Cosmic Sea, surrounded by whorling wave crestings. Two flying cranes appear above; one of these bears a rod (used for tallies) in his bill, meaning an additional span of life for the Taoist devotee. The painted embellishment is completed by a lanceolated edge bordering, while the outside border sustains flowers, bats and Taoist emblems midst arabesque scrolls, in like colors on the white ground. Each example bears a six-character mark of the Ch'ien-lung period (1736-1795).

Diameter, 6 inches.

227—Nine Decorated Plates (Set of)

Matching the preceding set.

228—Twelve Green Dragon Plates

White Ta Ch'ing (Great Pure) Dynasty porcelain of the Ch'ien-lung period; decorated with three green Imperial

dragons, together with the effulgent orb. One of the dragons appears on the face of each plate, and a pair are shown on the outside border. Bearing blue seal mark; era of Ch'ien-lung (1736-1795).

Diameter, 7 inches.

229—Four Green Dragon Plates

Similar to preceding, but showing a delicately incised wave motif. Three of these plates have the mark of the recent Kuang-hsü reign.

230—Three Green Dragon Plates

White Ta Ch'ing porcelain; decorated with three green Imperial dragons in quest of the effulgent jewel, the center showing one of these and the outside border a pair; uniformly enameled in green on the white glazed body. These plates bear the six-character mark (apocryphal) of the K'ang-hsi era, but are ascribable to the later period of Ch'ien-lung (1736-1795).

Diameter, 7 inches.

231—Twelve Red and Blue Dragon Plates

White Ch'ien-lung porcelain. Surface decoration of a medallion with underglaze wave motif, over which appears an Imperial coral-red *chih-lung* or dragon. The exterior, with blue wave border, presents nine small dragons in brilliant coral-red. All bear the blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 7 inches.

232—Twelve Red and Blue Dragon Plates

Matching the preceding.

233—Twelve Red and Blue Dragon Plates

Matching the preceding.

234—Fifteen Decorated Fruit Plates

Imperial Ta Ch'ing porcelain. Interior panel and border with overglaze decoration on white ground, presenting an elaborate arabesque motif, which includes conventional lotus blossoms, peaches and the "*Ch'ing*" or pendant "sounding stone" emblem, supported by dragon flies. The outer border, with pinkish rose-colored ground, sustains lotus flowers and lantern designs, amid arabesque scrolls and insects, carefully executed in polychrome enamels. Bearing mark of the Tao-Kuang period (1821-1850).

Diameter, 7¾ inches.

235—Seven Decorated Fruit Plates

Imperial Ta Ch'ing porcelain. Interior panel and border with overglaze decoration on white ground, presenting an elaborate arabesque motif, which includes conventional lotus blossoms, peaches, sacred *ling-chi* forms, and the "*Ch'ing*" or "sounding stone" emblem, supported by dragon flies. The outer border, with pinkish rose enameled ground, sustains lotus flowers and lantern designs, amid arabesque scrolls and insects, carefully executed in polychrome enamels. Bearing mark of the Tao-Kuang period (1821-1850).

Diameter, 9¼ inches.

236—Six Large Blue and Yellow Dragon Plates

Ch'ien-lung porcelain. Inner panel presenting a yellow glazed imperial dragon in quest of the effulgent jewel, rendered amid yellow nebulæ and cloud patches on deep blue ground. The inner and outer borders, with similar dark blue ground, sustain uniformly a pair of yellow five-clawed dragons, with the flaming orb and yellow cloud strata. With blue seal mark of its period; era of Ch'ien-lung (1736-1795).

Diameter, 9¾ inches.

SECOND AFTERNOON'S SALE

WEDNESDAY, APRIL 10TH, 1912

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2:30 O'CLOCK

COLLECTION OF CABINET OBJECTS

(Including Many Superlative Examples of the Eighteenth Century.)

237—Small Decorated Saucer

White Ta Ch'ing porcelain, with miniature landscape decoration, including Summer pavilions and short inscription. Reverse shows three small red bats. Bears "hall" mark of the Tao-Kuang period (1821-1850).

Diameter, 2¾ inches.

238—Small Decorated Dish

White Ta Ch'ing. The overglaze decoration in varied colors presents a lotus pond, with flowers and leafage amid which appear a number of ducks. Interior is bordered with underglaze blue, while the rim border on exterior is composed of small red dragons, in pursuit of the sacred jewel. Seal mark: made era of Yung-chêng (1723-1735).

Diameter, 4¼ inches.

239—Small Decorated Cup

White Ta Ch'ing (Manchu) porcelain; with flower painting rendered in varied overglaze enamels on the pure

white ground. Example of the porcelain called *Fang Ku Yüeh-hsüan,* especially produced under T'ang-Ying, a director of the Imperial factories, and decorated by artist who decorated the vitreous glassware known as *Ku-yüeh-hsüan.* Seal mark with four characters: made era of Yung-chêng (1723-1735).

Diameter, 2⅜ inches.

240—Small Decorated Saucer

Fine white Ch'ien-lung porcelain; deep shape. Interior with floral decoration in varied overglaze colors on the pellucid white ground, including varied pink, red and yellowish flowers on stems with green foliage. Without mark; attributable to early Ch'ien-lung period (1736-1795).

Diameter, 3⅝ inches.

241—Small Decorated Glass Coupe (*Ku yüeh-hsüan*)

Globular shape; vitreous ware, of semi-opaque white quality. The enameled decoration showing *peonia-mu-tan* plants with large pink, yellow and blue peony flowers growing near open rockeries. Rim is surrounded by a small angular "T" pattern border. This rare and remarkable ware was produced by a director named Hu, under the reign of Yung-chêng, who continued during the first years of Ch'ien-lung. Has teak stand.

Height, 1⅝ inches; diameter, 2¼ inches.

242—Small Decorated Cup

Rare white Ta Ch'ing porcelain, with delicate overglaze decoration showing flowering plants and herbage growing near garden rockeries, freely rendered on the white ground, including a pair of butterflies of exceptional beauty. Porcelain of this class is known in China as *Fang Ku Yüeh-hsüan,* made at the Emperor's wish and

decorated by the same artist who decorated the vitreous ware known as *Ku Yüeh-hsüan.* Blue six-character mark: made era of Yung-chêng (1723-1735).

Height, 1⅝ *inches; diameter,* 3¾ *inches.*

243—Small Decorated Porcelain Tray (*Tzu-pan*)

Low ovated shape, with escalloped bordering; Ta Ch'ing porcelain, with turquoise-blue ground sustaining conventional floral and arabesque scrolls, involving pink bats and fruit emblems, in polychrome colors (giving the effect of *cloisonné* enamel). Inner and outer bordering of uniform design, with gilt rim matching interior. Red seal mark: made era of Tao-Kuang (1821-1850).

Length, 5¾ *inches; width,* 4¼ *inches.*

244—Small Decorated Porcelain Tray (*Tzu-pan*)

Low ovated shape, with escalloped bordering. White interior panel showing poetic inscription in red, while the bordering shows an iridescent canary-yellow ground, with flower and arabesque scroll designs. Red seal mark; era of Chia-Ch'ing (1796-1820).

Length, 6 *inches; width,* 4½ *inches.*

245—Miniature Red Monochrome Bottle

Graceful pear-shape body, with cylindric neck. Ta Ch'ing porcelain covered in dark rose-colored glaze of even quality; era of Tao-Kuang (1821-1850).

Height, 2½ *inches.*

246—Small Olive and Gold Bottle (*Ch'a-yeh p'ing*)

Bulbous body, with slender neck. Imperial porcelain, uniformly covered in tea colored *soufflé* (*Ch'a-yeh-mo*) glaze, overlaid with gold bordering in archaic design, to imitate gold damaskeening on bronze. Impressed and gilt seal mark: made era of Ch'ien-lung (1736-1795).

Height, 3½ *inches; diameter,* 2 *inches.*

247—Small Olive and Gold Bottle (*Ch'a-yeh p'ing*)

Similar form and decoration to preceding example, with same mark. Has small teak stand.

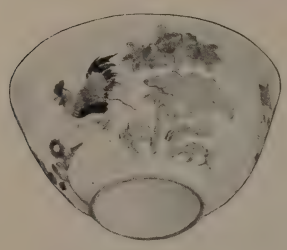
Height, 3½ inches; diameter, 2 inches.

248—Small White P'i-Tung Vase

Cylindrical form of bamboo-like sections; white biscuit overglaze, with raised wild prune and fir trees, beautifully modeled in relief. Without mark; but probably of Ch'ien-lung period (1736-1795).

Height, 5 inches; diameter, 1⅝ inches.

249—One Small Tea Bowl



Graceful shape; white Ta Ch'ing porcelain, of quasi-eggshell quality. The overglaze decoration, in delicate enamel colors, presenting varied floral plants, including pink peony blossoms, a rich-plumaged Chinese rooster, and a pale blue rockery. Six-character mark: made era of Yung-chêng (1723-1735).

Diameter, 2¾ inches.

250—Two Small Tea Bowls

To match the preceding.

251—Small White Jar With Cover

Melon shape. Pure white glazed porcelain of the Chia Ch'ing period (1796-1820). Has teak stand.

Height, with cover, 4 inches.

252—Rare White Libation Cup

Ancient form (used for the *elixir vitæ* of the Taoists). Clear white Yung-chêng porcelain, with coral colored bat at rim forming the handle; bordered with white "slip"

decoration in angular fret and stellated designs. Interior shows five white bats (*wu-fu*), emblems of as many blessings. Without mark; era of Yung-chêng (1723-1735).

Height, 3 inches; diameter, 5½x3½ inches.

253—Two Small Decorated Trays

Low ovated shape; Ta Ch'ing porcelain. The white interior panel sustaining beautifully drawn branches of the peony tree, bearing red and greenish-white blossoms, entwined with boughs of the yulan-magnolia. Inner and outer bordering, with turquoise-blue ground and gilt rim, sustain floral and arabesque scrolls in polychrome colors. Red "Hall" mark (*Hao-jan-tang*); made era of Chia-Ch'ing (1796-1820).

Length, 6½ inches; width, 4½ inches.

254—Small Red and Blue Dragon Vase

Graceful oviform shape; hard white Ta Ch'ing porcelain. Decoration, in copper oxide, underglaze red and cobalt-blue, presents a five-clawed dragon (in soft peach-red) pursuing the effulgent flaming jewel, amid small blue cloud patches. Base is bordered by a red wave pattern, to represent the sea. Bears apocryphal (*Hsüan tê*) Ming mark; obviously made during the period of Ch'ien-lung (1736-1795). Has teak stand.

Height, 4 inches; diameter, 3¼ inches.

255—Small White and Peach-Red Vase

Oviform jar shape, with two open cord-like handles on shoulder. White Ch'ien-lung porcelain, with varied border motifs, involving flower scrolls and lanceolated (sacred *ling-chih*) forms; all rendered in soft peach-red tones (*rouge de cuivre*) under the pellucid glass. Blue seal mark; era of Ch'ien-lung (1736-1795).

Height, 5 inches; diameter, 3¾ inches.

256—Cinnabar Colored Porcelain Coupe

Round shallow shape. Interior solidly gilt, while exterior is carved in the paste with diaper and border designs; uniformly covered in deep coral-red glaze to imitate red Soochow lacquer. An interesting example (with spur marks); Ch'ien-lung period (1736-1795).

Height, 1¾ inches; diameter, 4⅞ inches.

257—Three Small Blue Monochrome Plates

Ta Ch'ing porcelain. Uniformly covered with a brilliant sapphire-blue glaze. White enamel underneath, with (apocryphal) six-character *Hsüan-tê* mark; attributable to the era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

258—Small Decorated Plate

White interior showing the five conventional (coral-red) bat motifs. Outer border with white ground, presenting rose-colored arabesque and lotus-flower decoration, together with narrow escalloped bordering, in two shades of rose tones. Blue seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

259—Two Decorated Rose-Back Plates

White Ch'ien-lung porcelain. Interior displaying a group of five emblematical coral-red bats, on white ground. Outer border, with deep *rose soufflé* ground, sustaining supplementary decoration in arabesque, floral and border designs in light colored enamels. Each bears seal mark of the Ch'ien-lung period (1736-1795).

Diameter, 6¼ inches.

260—Small Decorated Plate

Ta Ch'ing porcelain with white interior displaying five red bats (*wu fu*), emblematical of as many happinesses.

The underside with white ground sustaining a delicately painted arabesque and lotus motif in light polychrome enamel colors together with escalloped bordering in like colors. Bears blue seal mark: era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

261—Two Small Rose-Back Plates

White Ta Ch'ing porcelain; white interior, with five coral-red bats. Outer border, with pale *rose soufflé* ground, sustaining light colored lotus flowers and arabesque motifs, enclosed by escalloped bordering. Blue seal mark; era of Ch'ien-lung (1736-1795).

Diameter, 6¼ inches.

262—Deep-Shape Plate

Imperial or "Peking" porcelain. Inner and outer borders presenting deep blue ground, with *graviata* brocading and floral arabesque design in brilliant colors. The white inside panel (with garden, terrace and figure subject) representing a group of young palace musicians and fair dancers, delicately painted in overglaze *famille rose* colors. Red seal mark; era of Chia-Ch'ing (1796-1820).

Diameter, 7½ inches.

263—Two Decorated Plates

Fine Ta Ch'ing. White interior presenting a circular *shou* mark in *rouge de fer*, surrounded by five bats in like red. Exterior sustains a bordering of numerous *shou* characters, alternately in coral-red and pea-green, surrounded by narrow escalloped bands in polychrome colors. Red seal mark of the Chia-ch'ing period (1796-1820).

Diameter, 6½ inches.

264—Tall Decorated Cup (*Pa-pei*)

Urn shape with small elephant-head handles holding rudimentary rings. The overglaze decoration, in *famille verte* colors, presenting a superbly painted fir tree entwined with vines. A crane is pictured under the tree in white "slip" enamel, close to clumps of sacred red *ling-chih*. These motifs, symbolical of long life, are concluded by three small borderings composed of minutely drawn coral-red bats, to signify happiness many times repeated. Era of K'ang-hsi (1662-1722).

Height, 4¼ inches; width, 4 inches.

265—White Decorated Teapot and Cover

Early Ta Ch'ing porcelain, with top handle and small spout. Body decorated on both sides with sprays of flowers, including lilies, epidendrum and asters, rendered in varied colors on the white ground. Bears Ming mark with four characters (*Ch'êng-hua*); ascribable to the K'ang-hsi period (1662-1722).

Height, 7 inches; diameter, 5 inches.

266—Small Decorated Wine Pot With Cover

Semi-spherical form, with side handles and a spout; white Ch'ien-lung porcelain. Body showing underglaze blue arabesque scrolls, relieved by two panels; obverse de-

picts a landscape scene in varied overglaze colors, the reverse bears a poetical inscription in red. Without mark. Ch'ien-lung period (1736-1795).

Height, 5⅛ inches; width, 7 inches.

267—Decorated Medallion Teapot and Cover

Globular body, with side handle and upturned spout; white Ch'ien-lung porcelain. Showing a brilliant coral-red ground overlaid with gilt floral scrolls, interrupted by two large panels, reserved in white, which separately hold blossom-bearing peach trees, together with swallows, beautifully painted in overglaze enamels. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Height, 6 inches; width, 9 inches.

268—Decorated Teapot With Cover

Globular body, with side handle and spout. White Ta Ch'ing porcelain, with emblematic floral, fruit and scroll motifs carefully rendered in varied overglaze colors on white ground, including bats, clustered peaches and *ling-chih.* Neck is bordered by a yellow and blue band of sceptre-heads, and the base by a multicolored palmation. Lower flange, with pink "key fret" meander, matching upper rim. Cover with similar decoration. Seal mark in red: made era of Chia-ch'ing (1796-1820).

Height, 6 inches (with cover); width, 7¼ inches.

269—Decorated Teapot and Cover

Globular body, with side handles and upturned spout; Ta Ch'ing porcelain. Exterior decoration showing a turquoise-blue ground, with arabesque scrolls, flowers and fruit motif in polychrome colors, the conventional design including bats which support Buddhist emblems. The embellishment is finished by various borders, including a pink band at base and neck. Seal mark: made era of Ch'ien-lung (1736-1795).

Height, 5½ inches; width, 7 inches.

270—"Thousand Flower" Cup

Deep shape; rare Ta Ch'ing porcelain, with elaborate overglaze decoration, in *famille rose* colors, presenting the so-called "thousand flower" or "*p'o-bud*" motif. The exterior of the cup is entirely covered by closely massed flowers, midst which appear, here and there, some leaves; carefully executed in the richest colors of the period. (The term "thousand flowers" has no precise numerical signification, but merely implies a great number.) Red seal mark: made era of Chia-ch'ing (1796-1820).

Height, 2½ inches; diameter, 3¼ inches.

271—Another "Thousand Flower" Cup

To match the preceding.

272—Small Monochrome Rose-Back Bowl

Rare white Ta Ch'ing porcelain. Outer surface covered with a beautiful deep *rose soufflé* glaze. Interior is plain white. Blue mark underneath with four characters: made era of Yung-chêng (1723-1735).

Diameter, 4 inches.

273—Small Rose-Back Bowl

Shallow shape; fine white Yung-chêng porcelain. Interior plain white glaze. Exterior sustains a delicate pinkish *rose soufflé* (*rouge d'or*), with slight effect of orange peel texture. Panel underneath bears six-character mark, within double rings: made era of Yung-chêng (1723-1735).

Diameter, 4½ inches.

274—Two Small Rose-Back Plates

Thin white Yung-chêng porcelain. Interior showing pure white glazing, and the underside a beautiful *rose soufflé* (*rouge d'or*) of the so-called precious *yen chih hung* tint. Bears the six-character mark in square panel: made era of Yung-chêng (1723-1735).

Diameter, 5¼ inches.

275—Red Monochrome Bowl

Deep shape; early Ta Ch'ing porcelain. Interior and exterior uniformly coated with *haricot rouge* (bean-red) glaze showing slight variations of tone, and a clear white rim. Has six-character mark of the K'ang-hsi period (1662-1722), but made during the era of Ch'ien-lung (1736-1795).

Diameter, 5¼ inches.

276—Russet-Red Monochrome Bowl

White Yung-chêng porcelain. Exterior sustaining a russet-red toned glaze of the *lo-fei* or "liver color" variety. Interior is plain white. Panel underneath with blue six-character mark (within a double ring): made era of Yung-chêng (1723-1735).

Diameter, 6 inches.

277—Two Blue Monochrome Bowls

White Ch'ien-lung porcelain. Exterior covered with a brilliant sapphire-blue glaze of uniform quality. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

278—Two Small Celadon Plates

Deep shape; interior with *shou* character in circular form, surrounded by turbulent crested waves, delicately incised under the light celadon glaze. Double ring mark underneath white panel: made era of Yung-chêng (1723-1735).

Diameter, 6⅜ inches.

279—Deep Sky-Blue Monochrome Bowl

Clear white Yung-chêng porcelain. Exterior sustaining a beautiful azure (*t'ien-lan*) or sky-blue glaze of uniform and rare quality. Interior is plain white. Panel underneath with blue six-character mark (within ring); made era of Yung-chêng (1723-1735).

Diameter, 6⅛ inches.

280—Two Monochrome Sapphire-Blue Bowls

Deep shape; Ch'ien-lung porcelain. Uniformly covered with a deep sapphire-blue glaze, presenting a brilliant monochrome of rare perfection. With seal marks of the Ch'ien-lung period (1736-1795).

Diameter, 7 inches.

281—Decorated Coral-Red Cabinet Vase

Ovoid form, with short neck. Fine Ch'ien-lung porcelain, with rich coral-red ground, sustaining superposed gold flowers and scroll motifs, and relieved by two white reserved panels that are separately decorated in varied overglaze colors, with groups of small boys at play. Red seal mark of the Ch'ien-lung period (1736-1795).

Height, 6 inches; diameter, 3½ inches.

282—Gourd-Shaped Water Coupe (*P'ao ts-un*)

Ch'ien-lung porcelain; fashioned in form of a recumbent gourd, with stem, leafage and two smaller gourds in relief. Large gourd with irregular opening on its upper side to hold water for writer's desk; coated with pale celadon glaze, while the leafage is green. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Height, 2¾ inches; length, 7x4 inches.

283—Decorated Gourd-Shape Bottle

Flattened cabinet size, with delicately curved (*ju-i*) handles. Clear white Ch'ien-lung porcelain, with conventional lotus flowers and leafy scrolls painted in polychrome enamel colors on the pellucid white. This ornate embellishment is completed by varied narrow borders, and includes rich underglaze blue. Seal mark of the Ch'ien-lung period (1736-1795).

Height, 7½ inches; width, 4½x2½ inches.

284—Rare Decorated Cabinet Bottle

Pear-shape with attenuated neck. Clear white Ch'ien-lung porcelain. Sustaining cobalt-blue underglaze decoration in floral arabesque forms, together with three reserved circular medallions, that are separately painted and present garden scenes with young boys, who amuse themselves playing as sages, delicately rendered in varied overglaze colors. Various borderings, in red and black with gold rehaussement finish neck and base. Interior of neck, like the panel underneath, glazed in turquoise-blue. Bears seal mark: made era of Ch'ien-lung (1736-1795). Has teak and ivory stand.

Height, 7¼ inches; diameter, 4 inches.

Illustrated.

285—Unique Presentation Bottle-Shaped Vase

Ribbed body, with lobed rim and base; uniformly coated in pearl-gray of rare quality. The neck is encircled by

285

284

286

a twining branch of the peach tree, modeled in free relief and bearing five peaches, together with foliage, amid which also appear clumps of the sacred fungus (*ling-chih*) of longevity, separately picked in the varied colors of nature. Underneath panel, like interior of neck, sustains a soft bluish-gray tint, together with deep blue seal mark. Made era of Ch'ien-lung (1736-1795).

Illustrated. *Height,* 8⅜ *inches.*

286—Rare Cabinet Vase (playing boys)

Quadrilateral shape with attenuated neck; fine Ch'ien-lung porcelain. Body sustaining a soft "robin's-egg" glaze, together with arabesque motifs in delicate white "slip" (*pâte sur pâte*), involving lotus flowers and leafy scrolls. The shoulder holding a group of five small boys, freely modeled in full relief and playful attitudes, while the base below supports two other youths, showing free life-like pose and richly colored attire. Their heads and

features are well modeled, to represent the high-caste boys of Mandarins. Seal mark: made era of Ch'ien-lung (1736-1795).

Height, 7½ inches; width, 4½x4½ inches.

Illustrated.

287—Small Imperial Porcelain Vase (green and gold)

Graceful oviform, with small upturned handles; showing raised embellishment in archaic design (copied from ancient bronzes). Imperial Ch'ien-lung porcelain, showing varied gilt border motifs in low relief on a pea-green enameled ground (suggesting old turquoise tones). Interior of neck, like panel underneath foot, being glazed in bluish-toned turquoise. Bears impressed seal mark of the Ch'ien-lung period (1736-1795). Has teakwood stand.

Height, 5 inches; diameter, 3¾ inches.

288—Decorated Cabinet Vase

Flat ovated form, with rudimentary handles suggested by grotesque heads and ring forms. The overglaze decoration includes two white panels in vertical shape; obverse enclosing a landscape scene with pavilion, lake, bridge and small boat. The reverse panel has a poetic inscription in black, including small red seals of the writer. Remaining surfaces with flowers and scrolling arabesque, delicately painted in varied enamels, on lavender-colored ground. (Without mark.) Era of Ch'ien-lung (1736-1795).

Height, 7½ inches; width, 3⅝ inches.

289—Imperial Yellow Graviata Bottle

Pear-shape body, with slender neck; very thin so-called "Peking porcelain." Presenting a *graviata* brocaded

canary-yellow ground, with *pennaged* pattern and floriated arabesque painting in polychrome enamels, together with two gold *shou* emblems of longevity. The embellishment is relieved by two circular medallions in white reserve, separately decorated with beautiful small landscape subjects in overglaze colors. Without mark; ascribable to the Chia-Ch'ing period (1796-1820).

Height, 7¾ inches; diameter, 4 inches.

290—Imperial Graviata Pilgrim Bottle

Graceful ovated shape, with small "*ju-i* sceptre" handles; so-called "Peking porcelain" (made at Ch-ing-tê-chên for the palace). The superb decoration presenting a delicate pea-green ground, with *graviata* brocading, which agreeably sustains conventional blossoms and foliated arabesque forms in polychrome colors; relieved by two reserved white panels. These show a landscape subject (on obverse) with accessories of a pavilion, pine trees and small figures. Reverse panel depicts a plateau on the sacred *Shou-chan* mountains, with Taoist sages, who hold red rods of faith, while above them a flying stork is descending, having another in its bill. The "Celestial Pavilion," floating on the waves of the Cosmic Sea, appears close at hand. Outer rim of neck is surrounded by a red and gold key-fret band, below which appears a lanceolated blue border. Red seal mark: made era of Ch'ien-lung (1736-1795).

Height, 7¼ inches; width, 5 inches.

291—Imperial Porcelain Vase

Graceful *mei-p'ing* (favorite shape to hold a single flower). Surface covered with a delicate pea-green glaze, lightly etched in brocading, that agreeably sustains arabesque scrolls and lotus flowers, together with four red bats, formally posed within as many oval panel forms. This ornate decoration in polychrome colors is completed by a series of floriated and lanceolated bordering at the neck; base is encircled by a band of flowered pink and blue palmations. Red seal mark: made era of Ch'ien-lung (1736-1795).

Height, 7½ inches; diameter, 4⅛ inches.

292—Imperial Blue Graviata Bottle

A beautifully modeled pear-shaped vase, with a slender neck. It is of the so-called "Peking porcelain," with a light sapphire-blue brocaded ground, together with ornate leafy scrolls and the conventional lotus flowers, all painted in polychrome colors. The neck is relieved by foliated and lanceolated borderings in yellow, pink and green, while the base shows a flowered palmation in pink and green. Bears a blue seal mark: made in the reign of Ch'ien-lung (1736-1795).

Height, 9 inches; diameter, 4½ inches.

293—Decorated Porcelain Vase

Oviform shape, with archaic monster handles and rudimentary rings picked out in blue, coral-red and gold. The overglaze decoration on clear white ground presenting a series of borders in form of leafy scrolls, conventional flowers and lanceolations showing blue, green and yellow glazed ground, with multi-colored outlining. Blue seal mark; era of Ch'ien-lung (1736-1795).

Height, 7¾ inches; diameter, 5 inches.

294—Pair of Imperial Cabinet Jars With Covers

Graceful form. Rare Ch'ien-lung porcelain fashioned to imitate enamel on copper; design filled in with varied colors on a ground of lapis-blue, showing numerous lotus flowers and leafage, growing in a shallow pond, where white cranes (introduced as emblems) are shown wading, or flying above the flowers. Neck is encircled by green, blue and gold lanceolated and scrolled bands, while the base is finished with an ornate yellow, red and blue palmation. Cover decorated to match. Bears impressed seal mark: era of Ch'ien-lung (1736-1795).

Height, with cover, 8½ inches; diameter, 5 inches.

295—Pair of Famille Verte Jars

Gallipot shape; clear white K'ang-hsi porcelain, with translucent overglaze decoration in *famille verte* colors, presenting a group of young ladies walking in a garden midst palms and artificial rockeries, accompanied by two romping boys. Accessories include a pavilion, with interior view of table and art objects. The neck is orna-

296

297

296

mented with four Buddhist emblems of good augury. Simple ring marks; ascribable to the K'ang-hsi period (1662-1722). Fitted with teak stands and covers.

Height, 8½ inches; diameter, 4¼ inches.

296—Pair of Blue and White Glass Candlesticks

Graceful shape with pricket and broad flaring bowl. The opaque white ground, with carved embellishment in light and dark sapphire-blue, presenting floriated and other border motifs. Each has a four-character mark engraved on upper band of base: made era of Ch'ien-lung (1736-1795).

Note.—These were altar pieces in a Lamaist Temple, Peking.

Height, 8¼ inches; diameter, 4½ inches.

Illustrated.

297—Pink and Green Vase (*liu-li-p'ing*)

Graceful oviform, with short cylindrical neck. Showing opaque turquoise-green body with plain surface, upon

which appears boldly carved pinkish coral-colored ornamentation, rendered (cameo-like) in *alto-relievo* to represent symbolical trees, plants, butterflies, storks, garden rockeries, bamboo shoots and clumps of sacred fungus. One stork is flying with a longevity *ling-chi* in its bill. Neck and shoulder carved with palm-leaf and sceptre-head borders. Graven seal mark: made era of Ch'ien-lung (1736-1795).

Height, 8 inches; diameter, 3½ inches.

298—Decorated Rose Jar

Graceful oviform; pure white Ch'ien-lung porcelain. Delicately decorated in *famille rose* colors, with freely scattered floral crests (supposed to represent a hundred) in blossom-like disks or stellated rosette forms, each one differing from the others. Bears ring mark in blue, with six characters of the Yung-chêng period (1723-1735). Has teak stand.

Height, 6½ inches; diameter, 5 inches.

Illustrated

299—Famille Verte Cabinet Vase

Slender oviform with amphora-like contour. K'ang-hsi porcelain, with rich coral-red brocading showing white reserved blossoms and foliations, interrupted by two vertical reserved panels that are separately decorated in characteristic translucent *famille verte* colors. Each depicting flower vases, incense burners and favorite emblems of the scholar, beautifully rendered on the pellucid white ground. The shoulder is encircled by a red, green and yellow floral band. Has teak cover. Without mark; made era of K'ang-hsi (1662-1722).

Height, 8¾ inches; diameter, 4 inches.

300—Decorated Rose Jar With Cover

Graceful oviform; pure white Ch'ien-lung porcelain. Delicately decorated in *famille rose* colors, with freely scattered floral crests and blossom-like disks in stellated form (supposed to represent a hundred), each one differing from the others. The cover, bearing a similar design, is topped by a rose-colored knob. Ring mark in blue, bearing six characters of the Yung-chêng period (1723-1735). Has teak stand.

Height, with cover, 8½ inches; diameter, 5½ inches.

301—Superbly Decorated Pilgrim Bottle

Cabinet size, with red and gold dragon handles; imperial Ch'ien-lung porcelain of rare quality. The round white panel on the obverse displaying a gnarled plum tree in flower, freely and beautifully painted in delicate overglaze enameled colors. Accessories of the design including lotus flowers, rocks and a pair of swallows. Reverse panel sustains branches of cassia and peony trees, the latter filled with full-blooming flowers; two birds also appear upon the branches. Each circular panel is surrounded by a border of multicolored sceptre heads. Neck and base, like the outer border, showing uniform canary-yellow grounds, enriched by varied flowers, leafy scrolls and blue lizzard-like dragons. Seal mark in blue; era of Ch'ien-lung (1736-1795).

Height, 9¼ inches; width, 7x2¾ inches.

302—Rare Decorated Plate (*Famille Rose*)

Fine white Ch'ien-lung porcelain, with admirably executed overglaze decoration, presenting two boughs of a peach tree, which, springing from the underside, extend freely across the pure white inner surface. Five large peaches are delineated on the inside, together with blossoms and foliage, in varied tints of nature, while three appear on the outside. Five coral-red bats are included, and hover amid the foliage. The motif thus formed is called "*pa t'ao wu-fu*" (eight peaches and five bats); a Chinese equivalent to long life and every kind of blessing. With blue seal mark underneath. Era of Ch'ien-lung (1736-1795).

Diameter, 8⅛ *inches.*

303—Another Rare Decorated Peach Plate

Same design and mark.

Size, 8¼ *inches.*

304—Famille Verte Plate

Fine K'ang-hsi porcelain. On the upper surface a freely spreading branch of the orange tree, with fruit and foliage, and a large magpie with a delicately toned red breast and coral-red beak. Border of red floral and diaper design, holding four characters (*wau, shou, wu, chiang*), meaning long life, without limit. With blue six-character mark: made era of K'ang-hsi (1662-1722).

Illustrated. *Diameter,* 10 *inches.*

305

304

306

305—Famille Verte Plate

Shallow form; fine K'ang-hsi porcelain. The panel, with pure white ground, presenting a gracefully posed Chinese lady (in rich green attire), of the Ming Dynasty, who holds a small tray with a libation cup (*chüeh*) for the *elixir vitae*, carried in a red ewer by an attendant (in simple attire of manganese-purple and green) who accompanies her. Rim is bordered in *rouge de fer* brocaded pattern, relieved by conventional blossoms and four characters in like color (*wau, shou, wu, chiang*), meaning long life without limit. Bears blue six-character mark (within double ring): made era of K'ang-hsi (1662-1722). *Diameter,* 10 *inches.*

306—Famille Verte Plate

Similar to the preceding.

Diameter, 10 *inches.*

307—Large Rose-Back Plate

Deep shape; pure white porcelain of the Yung-chêng period. Interior surface sustaining a large basket, painted to represent wicker-work, filled with varied flowers and tree blossoms, beautifully rendered in enamel colors of the *famille rose*. Underside invested with a *rouge d'or soufflé* glaze. Blue ring mark enclosing six-character: made era of Yung-chêng (1723-1735). (Mended.)

Diameter, 10½ *inches.*

308—Porcelain Shrine Statuette

Presenting "Shou Lao-tsze" (god of longevity), with his enormously developed forehead, long ears and white beard, seated on a green-glazed rock-work garden bench, holding a gilt *j'u'i* (sceptre) in his right hand. Attired in a loose yellow outer garment, enriched with circular (*shou*) longevity emblems (in gold, red and blue) amid small cloud patches. The inner robe is painted to represent green flowered brocading. Made during the period of Ch'ien-lung (1736-1795).

Height, 10¼ *inches; width,* 7½ *inches.*

309—Porcelain Statuette

Representing one of the celestial attendants of Si Wang-Mu, the queen of the Taoist genii, clad in robes that represent silk (elaborate with floral designs and Buddhist emblems); the pink under-robe painted with colored bats among clouds over sea waves. Pale green outer garment, having very wide flowing sleeves. In her hands she holds a seashell (conch) containing flowers. Period of K'ang-hsi (1662-1722). (Slightly injured and mended.)

Height, 17 *inches.*

310—Decorated Porcelain Lantern (*Hua-t'êng*)

Quadrilateral form. Clear white Yung-chêng porcelain, with overglaze decoration in divers colors presenting flowering plants of the four seasons (*Ssu chi-hua*). Each panel with pure white ground, sustaining special emblematical flowers, viz., the peony (*mu-tan*) for Spring; the lotus for Summer; chrysanthemums for Autumn, and "*mai-hua*" (plum blossoms) for Winter. Amidst these plants also appear magnolia branches and clumps of the sacred red *ling-chih*, introduced as emblems of longevity. The marginal borders are uni-

formly decorated in conventional red flowered and tortuous patterns. Made era of Ch'ien-lung (1736-1795), (Mended.) *Height,* 11 *inches; width* 6x6 *inches.*

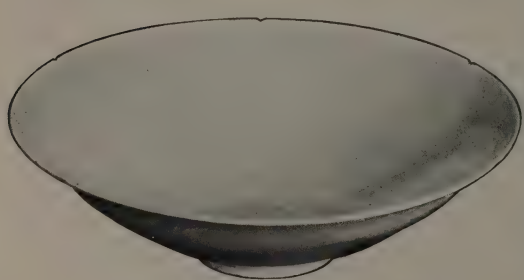
311—Reticulated Porcelain Lantern (*Hua-t'êng*)

Hexagonal shape; egg-shell porcelain of the Ch'ien-lung period, presenting a pierced embellishment and colored decoration in the *famille rose.* Each of the six perforated side panels shows varied openwork diaper designs, and small medallions painted with miniature landscapes, Taoist sages, and emblems and objects of luxury in varied colors. The outer margins bordering these panels show floriated brocading in coral-red and extend to the uniformly contracted upper and lower flanges that frame similar pierced patterns. Era of Ch'ien-lung (1736-1795). *Height,* 11⅛ *inches; diameter,* 6½ *inches.*

Illustrated.

312—Large White Egg-Shell Bowl

Wide flaring form, with the usual six small indentations at the rim. Translucent white (Yung-lo) porcelain of purest quality (*t'o-t'ai yao*). Interior showing (when held to the light) five imperial dragons in quest of the "effulgent jewel" (a flaming orb) of omnipotence; delicately drawn in the paste with a point, under the pellucid white glaze. The small disk forming the inside panel has in four K'uan (ancient seal) characters: *Yung-lo nien-chih* (1403-1424) of the Ming Dynasty. *Height,* 2⅝ *inches; diameter,* 8⅞ *inches.*



313—Rare White "Rice-Grain" Vase (*T'ou hua-p'ing*)

Globular body, with short, flaring neck; egg-shell porcelain (*t'o-t'ai*), with formal flower and scroll motifs, delicately pierced through the thin paste and then filled over with pellucid white glazing (consequently presenting a transparent design when held up to the strong light). Known to collectors as "rice-grain" or "lace" pattern. A beautiful specimen of its class. Without mark; attributable to the era of Yung-chêng (1723-1735).

Height, 6¼ inches; diameter, 5⅜ inches.

314—Monochrome Lemon-Yellow Bottle

Graceful baluster shape; egg-shell porcelain of the Ta Ch'ing (Great Pure) Dynasty; coated with a brilliant lemon-yellow colored glaze of uniform quality. Six-character mark of the K'ang-hsi era (apocryphal), but ascribable to a later period.

Height, 7½ inches; diameter, 3 inches.

315—Peach Bloom Coupe

Low circular shape; writer's water dish (*tai-po-ts'u'n*). Fine white K'ang-hsi porcelain, invested with a wonderfully uniform peach-bloom red of the "*chiang-tou-hung*" ("bean-red"), or like the so-called "crushed strawberry" tint (one of the deeper toned glazes of its class), its smooth and even quality being remarkable and rare. With fine blue six-character mark, reading "Ta Ch'ing K'ang-hsi nien-chih"; made under the reign of K'ang-hsi (1662-1722) of the Great Ch'ing Dynasty. Has teak stand. *Height, 1½ inches; diameter, 4⅝ inches.*

Illustrated.

316—Peach Bloom Coupe

Writer's water dish; low circular shape (*tai-po-ts'u'n*). Fine white K'ang-hsi porcelain, invested with a beautifully mottled *peau de pêche* glaze emphasized by a delicate clouding of light moss-green (*ping-kuo-ching*), resembling the ripening skin of the peach, while deeper-blended tones, called "*chiang-tou-hung*," or "bean-red," appear at the base. This rare specimen is further distinguished by a crackle texture. With fine blue six-character mark of its period; era of K'ang-hsi (1662-1722). Has teakwood stand.

Height, 1⅝ inches; diameter, 4⅝ inches.

Illustrated

317—Peach Bloom Water Bottle (Writer's Brush Washer)

Low, semi-spherical shape (*shui-chêng*), with small neck. K'ang-hsi porcelain of fine white texture, displaying three delicately incised dragon medallions in conventional form, under the singularly soft, pinkish-red glaze (*peau de pêche*), which includes harmonious blending of the beautiful "pearl-gray" and the tint called "ashes of roses." This interesting specimen, with its wonderful velvety quality, cannot be justly described. Bears in the white panel underneath the imperial factory mark in six blue characters: "Ta Ch'ing K'ang-hsi nien chih"; era of K'ang-hsi (1662-1722).

Height, 3½ inches; diameter, 5 inches.

Illustrated.

318—Peach-Bloom Water Bottle (Writer's Brush Washer)

Low, semi-spherical shape (*shui-chêng*), with small neck. Fine white K'ang-hsi porcelain, with three delicately incised dragon medallions, in conventional form, under richly mottled *peau de pêche* glazing. The characteris-

316

315

317

319

318

tic soft peach-red (*tao-hung*) tones agreeably commingled with the rare shading called "ashes of roses." A mellow light moss clouding (*ping-kuo-ching*) of greenish hue is barely traceable, and serves to distinguish this example as exceptional. Underneath the pure white glazed panel appears the typical six-character mark to be noted on true specimens: "Ta Ch'ing K'ang-hsi nien chih" (1662-1722).

Height, 3½ inches; diameter, 5 inches.

Illustrated.

319—Superb Peach-Bloom Amphora (*T'ao-hung hsiao p'ing*)

Graceful form of fine K'ang-hsi porcelain, invested with a delicately mottled peach-red (*t'oi-hung*) glaze, representing in parts the full tones of the ripened fruit, together with rare "rose spots" or cloudings. Its wonderful smooth and brilliant quality is identical with the best specimens of its class. The usual small six-character mark, in blue, appears on the narrow sunken panel underneath the foot (Ta Ch'ing K'ang-hsi nien-chih); made during the reign of K'ang-hsi of the Great Pure Dynasty (1662-1722). Has slight mend with gold lacquer at upper rim of neck. Green-stained carved ivory stand.

320

Height, 6¼ inches; diameter, 2 inches.

Illustrated.

320—Rare Monochrome Coral-Red Bottle

Elegant pear-shaped, with tall, slender attenuated neck. Fine white porcelain of the Ta Ch'ing (Great Pure) or present Dynasty; invested with a superb coral-red *soufflé* or

rouge de fer glaze, of great perfection and smoothness throughout. Both the form and the color place this rare, if not altogether unique, example in the first rank among monochrome cabinet specimens. It is without mark, but is undoubtedly of the Ch'ien-lung period (1736-1795).

Height, 9¼ *inches; diameter,* 4½ *inches.*

GROUP OF DECORATED PORCELAINS

321—Famille Verte Plaque

Pure white K'ang-hsi porcelain. Interior panel presenting large lotus flowers, together with herbage and water ferns. A pair of birds with long beaks are hovering over the red and purple blossoms. The rim border, in rich flowered brocading, includes several varieties of translucent enamel color. Blue six-character mark (within ring) of the K'ang-hsi period (1662-1722).

Diameter, 10 *inches.*

322—Two Famille Verte Plaques

Similar to the preceding example. K'ang-hsi porcelain; bird and lotus decoration.

Diameter, 10 *inches.*

323—Two Famille Rose Plaques

White Ta Ch'ing porcelain, with overglaze painting representing Ts'ao Kwoh-k'iu and Chung-li (Taoist sages), together with a youthful attendant, who bears a basket and hoe (the subject is called "Youth and Happy Old Age in the Garden of Life"). Accessories of the landscape include a pine tree, herbage and red sun disk at high noon. The reverse is simply decorated with coral-red *ling-chih* and young bamboo shoots. Red seal marks of the Ch'ien-lung period; obviously made toward the close of this era.

Diameter, 10¼ inches.

324—Large Porcelain Cake Box (*Famille Rose*)

Round shape; clear white porcelain of the Yung-chêng period. The cover is decorated with scrolling branches of a peach tree bearing eight large peaches and numerous blossoms, rendered in natural colors *à la famille rose.* Under section of bowl is decorated with rose-colored lotus petal bordering. Blue six-character mark (within ring): made era of Yung-chêng (1723-1735). Has teak stand.

Height, 4 inches; diameter, 7½ inches.

325—Decorated Jardinière

Lobated shape with cinquefoil rim. Dense white Ta Ch'ing porcelain; decorated in overglaze colors with beautiful symbolic fruit and blossom motifs, including lilies, sacred fungi, bats and birds; a pack of firecrackers appearing to be introduced as a rebus. The upper rim is decorated with a band of arabesque scrolls,

involving five bats ("*wu-fu*") and small lotus blossoms. Red seal mark: made era of Tao-Kuang (1821-1850).

Height, 5¼ *inches; diameter,* 10 *inches.*

326—Small Table Screen with Porcelain Picture Panel

The square-shaped porcelain panel is decorated in varied overglaze colors with landscape and figure subjects, beautifully painted. The Taoist genii are assembled in the mountain realm of the fairy queen Si Wang-mu, who appears riding through the air on the back of a large white stork. The familiar figures represented, with their varied attributes, are easily distinguishable among the hills. Reverse of panel bears a poem in fine script. The screen frame and stand are of teakwood, enriched with silver wire inlaying.

Porcelain, 6x5½ *inches.*
Total height, 13 *inches; width,* 7½ *inches.*

327—Imperial Porcelain Vase

Cylindrical shape, with slightly attenuated neck; hard white paste of the Ta Ch'ing Dynasty. The main field, with pure white ground, displaying flowering plants beautifully painted in varied enamel colors. Among these are chrysanthemums, peonies, asters, begonias and other blossoms, growing near a garden rockery. This motif of "Mandarin flowers" on the pellucid white ground is enclosed above and below by lanceolated green and yellow bordering, followed at the base with pink fretted bands and arabesque forms in varied colors on turquoise ground. Red seal mark: made era of Ch'ien-lung (1736-1795).

Height, 10¼ *inches; diameter,* 5 *inches.*

328—Decorated Porcelain Cake Box

Low circular shape; white Ta Ch'ing porcelain. Outer surface with tortuous underglaze blue cloud scrolls, sustaining a superposed painting of two dragons, finely penciled in gold, emitting red forked exhalations like flames; protecting an oblong tablet, which bears an ambiguous old seal inscription. Has blue mark underneath; Chia-ch'ing period (1796-1820).

Height, 3 *inches; diameter,* 9¼ *inches.*

329—Another Porcelain Cake Box

Similar to the preceding, but slightly smaller.

Height, 2⅞ *inches; diameter,* 9 *inches.*

330—Decorated Mandarin Vase (*Famille Rose*)

Bulbous oviform with attenuated neck and escalloped rim. White Ch'ien-lung porcelain, sustaining overglaze figure decoration in varied colors on the white ground, depicting a procession of boys, four of whom carry a large red paper dragon, while others hold paper lanterns, lotus flowers, banners, and a base; still other youths play with cymbals, drums and gongs, while one of the number is about to light a firecracker. The decoration is concluded on the shoulder by a bordering of symbolic bats and a band of flowered gadroons at the base. Neck showing floral arabesque, together with double fish and swastika emblems on white ground. Red seal mark: made era of Ch'ien-lung (1736-1795).

Height, 10 *inches; diameter,* 6¼ *inches.*

331—Decorated Bottle-Shaped Vase

Graceful pyriform with attenuated neck and flaring rim; clear white Ta Ch'ing porcelain. The overglaze decoration, on white ground, presents a gnarled peach tree growing close to a wave-beaten rock that projects into the sea. The tree, with nine peaches amidst blossoms and foliage, is rendered in the coloring of nature. The wishes of longevity represented by the peaches are supplemented by five red bats ("*wu-fu*"), emblematical of as many blessings. This freely-posed decoration is completed by multi-colored sceptre heads and palmation bands, which surround both rim and base. Red seal mark: made era of Tao-Kuang (1821-1850).

Height, 11½ *inches; diameter,* 8 *inches.*

332—Decorated Porcelain Brush Cylinder (*p'i-tung*)

Dense white Ta Ch'ing porcelain, with orange-peel surface. The overglaze decoration depicts landscapes with groups of scholars or members of a famed circle of literary men assembled along the banks of a lake, employed in various pastimes—composing verses, painting and playing chess. The accessories include old pine trees, perpendicular cliffs and rocky mountains. Without mark; ascribable to the Tao-Kuang period (1821-1850).

Height, 6 *inches; diameter,* 8¼ *inches.*

333—Unique Porcelain Brush Pot (*p'i-tung*)

Form of a swastika cross. The inside and depressed parts of the four sides are covered with a russet-brown

glaze, grained to imitate teakwood. Two projecting surfaces on each of the four sides are separately decorated, the larger panel with a landscape subject in varied colors, and the smaller panel with a short poem suggested by the painting. Without mark, but ascribable to the Ch'ien-lung period (1736-1795). Has teak stand.

Height, 6 inches; width, 6¾x6¾ inches.

334—Coalescent Flower or Brush Holder

Formed by five coalesced bamboo sections, of varying heights, uniformly coated in amber-yellow glaze. The modeled relief work showing a favorite combination of the fir (*sung*), bamboo (*chu*) and plum (*mei*) trees, or "three floral friends" (*sung-chu-mei*), emblematical of green and hardy old age. Made era of Chia-ch'ing (1796-1820). Has teak stand.

Height, 10½ inches; width, 9 inches.

335—Decorated Famille Rose Vase

Oviform, with attenuated neck and two butterfly handles and rudimentary rings. White Ch'ien-lung porcelain, with ornate decoration in varied overglaze colors, presenting conventional forms of winged dragons and bats midst floriated arabesque scroll motifs on white ground. Rim of neck finished with a sceptre-head border, and the base with a band of flowered gadrooning in polychrome. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Height, 11⅛ inches; diameter, 7 inches.

336—Rare Decorated Vase

Unique quadrilateral form, with curved contour and two archaic blue dragon handles. Pure white

imperial porcelain, beautifully decorated on the four sides in delicate overglaze colors. Obverse side presenting two black magpies and a blossom-bearing plum tree, growing among young bamboo shoots. Reverse side depicts trailing morning-glories and honeysuckle, entwined with young bamboos; a pair of superbly painted butterflies appear above, against the white ground. One end panel shows chrysanthemum flowers and butterflies, while the other carries peonies, with two butterflies. Blue seal: era of Ch'ien-lung (1736-1795).

Height, 11 *inches; width,* 7x4 *inches.*

337—Decorated Flower Vase, with Pierced Cover

Trumpet shape, with two twisted handles. Clear white Ch'ien-lung porcelain, presenting conventional lotus and other flowers, midst floriated scrolls, painted on the white ground in overglaze colors. The base is finished with varied polychrome borders in escalloped leaf and other forms. Cover is pierced with five holes to hold as many flowering stems. Blue seal mark; era of Ch'ien-lung (1736-1795).

Height, 11 *inches; diameter,* 7¼ *inches.*

338—Table Screen, with Porcelain Picture Panel

The square white porcelain panel presenting a landscape scene, with lake and rustic habitation, visited by a great flock of sparrows. Reverse showing panel of lacquer with inlaid ivory peaches, pearl bats, sacred fungus and leafage. Carved teakwood frame and stand, with silver wire inlaying.

Total height, 13¼ *inches; width,* 11 *inches.*

339—Decorated Imperial Porcelain Vase

Clear white Ch'ien-lung porcelain. Body with six vertical ribbed sides, of which three are decorated separately and present branches of the peach and plum trees, lily plants and sacred fungus. The other three divisions hold poetic inscriptions, rendered in black characters in the white ground. Neck is covered with tortoise-blue on which are floral scrolls and borders in colored enamels; a similar decoration finishes the base. Interior of neck and underside of foot glazed in turquoise-blue. Red seal mark: era of Ch'ien-lung (1736-1795).

Height, 13 *inches; diameter,* 6⅜ *inches.*

340—Imperial Porcelain Vase

Cylindrical shape with curved shoulder and small neck. The main field, with clear, white ground, displays superbly painted flowering plants in the diverse colorings of nature. Included among their number are peonies, magnolias, asters and other flowers. This "Mandarin flower" motif is enclosed, above and below, by lanceolated bordering. The remaining surface above, as on the base, has a pea-green ground, ornately decorated with multi-colored arabesque and floral motifs, involving five bats and gold swastika emblems. Under side of panel in turquoise-blue, holding red seal mark: made era of Chia-ch'ing (1796-1820).

Height, 12½ *inches; diameter,* 6 *inches.*

341—Decorated Fish-Dragon Vase

Ovated shape, with grotesque *dog-Fu* head handles, in blue, holding gilt rudimentary rings. Dense white Ta Ch'ing porcelain, with varied sea and sky dragons in pursuit of the flaming orb. A leaping fish aspiring to reach dragonhood is shown on the reverse side. The accessories include waves and grayish cloud patches. Bearing apocryphal Ming mark of Wan-li, but of the Tao Kuang period (1821-1850).

Height, 12 *inches; width,* 9x7 *inches.*

342—Powder-Blue Club-Shaped Vase (*Famille Verte* Panels)

This vase is of a tall, cylindrical body, with the usual narrowed neck, and is modeled in K'ang-hsi porcelain. Its decoration presents a mazarin-blue *soufflé* ground overlaid in gold, with lotus blossoms and scroll designs. The four vertical panels reserved in the white and separated by strips of the body color, are painted in *famille verte* colors, and depict trailing flowering branches and birds. Two smaller panels appearing on the neck show landscape subjects worked out in an arrangement of similar colors. The piece is without mark, but belongs to the K'ang-hsi period (1662-1722).

Height, 19 *inches; diameter,* 7¼ *inches.*

343—Decorated Club-Shaped Vase

Cylindric form, with attenuated neck; hard white paste. Presenting floral and other panels on a light salmon-red

ground, overlaid with gilt chrysanthemum flowers and scrolls in conventional forms. Two white reserved panels display flowering plants, birds and butterflies in overglaze colors of the *famille verte.* Smaller panels and medallions (in leaf, fan and quatrefoil shapes) that fill the intermediate field between large panels, hold alternately landscape and floral subjects. The neck is encircled by green borders and sustains two rows of gold longevity characters. Without mark; ascribable to the period of Yung-chêng (1723-1735).

Height, 19 *inches; diameter,* 6⅜ *inches.*

344—Powder-Blue Club-Shaped Vase (*Bleu Fouetté*)

Cylindric form, with short, straight neck. Rare K'ang-hsi porcelain, uniformly covered with a deep sapphire-colored *soufflé* glaze (so-called "powder-blue"), presenting a superposed gold decoration in diaper and panel designs. There are two large vertical panels which are adorned with landscape paintings in the usual motifs and there are four smaller medallions in which poetic verses have been carefully indited. The remaining decoration, consisting of varied borders, embellishes the shoulder and the base. With double ring mark declaring its manufacture in the K'ang-hsi period (1662-1722).

Height, 17¾ *inches; diameter,* 7¼ *inches.*

345—Pair of Pale-Red Decorated Vases

Quadrilateral shape, supporting loop handles on the four angles of neck. Dense porcelain of the Ch'ien-lung pe-

riod. The underglaze embellishment in *rouge de cuivre* presents large circular medallions in archaic forms that involve angular "*shou*" characters of longevity on the four sides. The remaining decorations consist of serrated palm leaf and other bordering, in like soft red tints, that suggest over-fired "precious-stone red," or the red of crushed fruit, intermingled with ashen-gray hues. Blue seal mark: made during the reign of Ch'ien-lung (1736-1795) of the Great Pure (Manchu) Dynasty.

Height, 15½ *inches; width,* 6¾x6¾ *inches.*

346—Ornate Gourd-Shaped Vase

Imperial Ch'ien-lung porcelain, with decorated turquoise-blue ground; presenting the eight Buddhist emblems (*pa chi-chiang*) of happy augury, viz., the "wheel of law" (*lun*); "conch shell" (*lo*); "state umbrella" (*san*); "canopy" (*kai*); "lotus flower" (*hua*); "vase" (*p'ing*); "pair of fish" (*yü*), and the "endless knot" (*chang*), which are intermingled with numerous bat and multicolored cloud emblems. Obverse and reverse sustain two panels each, in quatrefoil form, with red glazed diaper patterns to imitate carved cinnabar lacquer, relieved by gilt characters that signify "great happiness." Narrow panels on either side, in foliated shape, show similar red lacquer paneling, and match the borders at neck and base. Without mark: ascribable to the Ch'ien-lung period (1736-1795).

Height, 16¾ *inches; width,* 8½x4½ *inches.*

347—Pair of Famille Verte Vases (*Juan ta'ai yao*)

Graceful baluster shape, with short tubular neck (minus rims). Clear white K'ang-hsi porcelain, with brilliant *famille verte* decoration, presenting a pair of the fabulous phœnix birds (*fêng-huang*) among flowering prunus, peony and other trees. Reverse includes the suggestion of a lotus pond, with ducks, while cranes and other birds appear above. Neck is encircled by a wide and beautifully executed red and green flower brocading, involving a series of dragon vignettes on white ground. Base surmounted by a bordering of ornate palm leaves in varied colors. Without mark; K'ang-hsi period (1662-1722).

Height, 12⅜ *inches; diameter,* 7 *inches.*

348—Five-Colored Temple Jar, with Cover

Oviform; white Ming porcelain, painted in five colors of the Wan-li period. The figure subject discloses an interior, with a high official clad in robes of the Ming Dynasty, and seated before a large wall screen, receiving visitors, who appear to bring presents. The accessories of the scene show a garden view, with green trees and a blue rockery. The deep cobalt-blue is under the glaze, while the remaining colors, viz., green, red, yellow and purple, are shown in overglaze rendering. The Ta Ch'ing porcelain cover is decorated with two Mandarin figures. The jar has biscuit foot. Without mark; era of Wan-li (1573-1619) of the Ming Dynasty.

Height, 17 *inches (with cover); diameter,* 10½ *inches.*

Illustrated

349

348

350

349—Famille Verte Club-Shaped Vase

Cylindric shape, with sloping shoulder and tubular neck. Rare K'ang-hsi porcelain, invested with a characteristic panel decoration on *rouge de fer* ground, that involves conventional light-green and white chrysanthemum flowers, formally posed among scrolling white vines. The two larger panels, in white reserve, hold separate paintings in translucent colors; obverse presents a lotus pond and flowering nelumbium, together with a butterfly and fish, while the reverse panel displays chrysanthemum flowers, asters, rock and foliage, surrounded by insects. The intermediate small medallions depict butterflies in pairs, midst detached blossoms, alternately with symbolic objects, being beautifully rendered on the white ground. The decoration includes various borders in typical design and coloring, together with a flowered diaper motif on the shoulder, interrupted by butterfly vignettes. Without mark; ascribable to the K'ang-hsi period (1662-1722). *Height,* 18½ *inches; diameter,* 7 *inches.*

Illustrated.

350—Famille Verte Club-Shaped Vase

Cylindric body, with curved shoulder and attenuated neck; clear white porcelain of the K'ang-hsi period. The decoration, in translucent and characteristic colors of the *famille verte*, presents an animated scene of an imperial boating party, crowded with gaily dressed ladies of the court, moving among small islands and lotus flowers. The Emperor, in yellow robes, is seated with some of his favorites in a dragon boat, under a canopy, followed by a smaller boat holding musicians; around these are other boats filled with young girls, who gather lotus flowers. Multi-colored cloud strata suggest the heat of Summer, and the red sun disc, high noon; these, together with willow trees, complete the minor accessories. Shoulder is finished by a green and red flowered

351

border that involves white vignettes, with black bamboo twigs. The white neck sustains branches of the green bamboo and fir trees. Without mark, but ascribable to the K'ang-hsi period (1662-1722).

Height, 18½ *inches; diameter,* 7 *inches.*

Illustrated.

351—Imperial Porcelain Vase

Graceful oviform, with gilt *ju-i* (sceptre) handles holding red tassel-cord and green (jade colored) swastika emblems of eternity. The body and neck invested with a brilliant sapphire-blue colored glaze, that sustains supplementary floral scroll and butterfly embellishment charmingly penciled in gold; both the obverse and reverse display large circular medallions, with separate landscape subjects painted in overglaze colors. The neck is encircled by two yellow and green "*lei-wên*" (thunder scroll) or angular fret borders; these Greek-like borderings flank a floriated design in yellow, which is repeated at base, together with a flowered gadrooned band. Red seal mark: made era of Ch'ien-lung (1736-1795).

Height, 16½ *inches; diameter,* 10¼ *inches.*

Illustrated.

352—Famille Verte Club-Shaped Vase

Cylindric body, with sloping shoulder and short tubular neck. Fine textured K'ang-hsi porcelain, painted in overglaze colors of the *famille verte,* depicting a storm-beaten old prunus tree, growing midst rocks and herbage, but filled with superbly painted red blossoms (*mei-hua*), usually termed "red hawthorn." A flock of birds fly above and hover among the boughs, attracted by the bright flowers, giving animation to the design, which is strongly rendered on the pellucid white ground. The characteristic decoration is concluded by varied sprays of blossoms on the neck, while a brocaded border-

355

356

355

ing surrounds the shoulder, involving floral vignettes. Without mark; made period of K'ang-hsi (1662-1722).

Height, 18½ *inches; diameter,* 7½ *inches.*

353—Decorated Porcelain Gold-Fish Jars

Semi-globular or jardinière shape. Sonorous white Ch'ien-lung porcelain; the conventional overglaze decoration displaying floral medallions, with aquatic blossoms and leafy scrolls, surrounded by formal floriated arabesque motifs painted in harmonious enamel colors on the white ground. The outer rim, above, sustains a band of flowered vignettes and lanceolated bordering (in like colors), while the base below is surrounded by a polychrome gadroon border. Blue seal mark; made era of Ch'ien-lung (1736-1795).

Height, 9 *inches; diameter,* 12¾ *inches.*

354—Decorated Porcelain Gold-Fish Jar

Matching the preceding. Same period and size.

Height, 9 *inches; diameter,* 12¾ *inches.*

355—Pair of Imperial Pink Graviata Vases

Graceful oviform body, with slender neck and archaic (red and gold) dragon handles. Imperial porcelain (made for the palace at Peking), presenting a light pink enameled ground, with *pennaged* (*graviata*) brocading, which agreeably sustains varied lotus flowers and floriated arabesque forms, together with numerous bats, all being formally posed midst *to-yün* (cloud) patches. This ornate decoration is concluded by varied borderings at both neck and base; including lanceolated and floriated designs, with varied ground colors. Bearing seal mark: made era of Ch'ien-lung (1736-1795).

Height, 19¾ *inches; diameter,* 9 *inches.*

Illustrated.

356—Imperial Porcelain Vase

Graceful shape, so-called "Peking" or "*graviata*" ware (made at the Imperial factory in Ch'ing tê-Chên, for the palace, as a gift of state). The outer surface is invested uniformly with a soft turquoise-green color, enriched by an engraved fern brocading, affording an agreeable background for the supplemental embellishment in the form of a plum tree, which is carefully painted in light enamel colors, together with flowering plants. Reaching to the neck, the tree shows free-spreading branches with delicate blossoms and foliage. Reverse finished with several detached sprays of flowers. Without mark; made toward the close of the reign of Ch'ien-lung (1736-1795).

Height, 18½ *inches; diameter,* 8 *inches.*

Illustrated.

357—Pair of Large Decorated Vases

Gallipot shape (*mei-p'ing*) with small contracted neck and widely flaring lip. Pure white Ta Ch'ing porcelain, showing a delicate orange-peel surface. Decoration, in deep cobalt-blue under the glaze, presents on one of the vases a tall cassia or senna tree in bloom, surrounded by flowering peony, chrysanthemum and other plants, heightened by varied overglaze colors, including birds and four bats. Companion vase, in like colors, shows a wild cherry tree in blossom (in place of a cassia), also surrounded by Mandarin flowers or "flowers of paradise." The necks are uniformly bordered and show gilt rims. Without mark; era of Chia-ch'ing (1796-1820), or late Ch'ien-lung (1736-1795), of the Ta Ch'ing Dynasty.

Height, 18¼ *inches; diameter,* 10 *inches.*

358—Decorated Wan-Li Beaker (*hua-ku*)

Trumpet shape neck. Dense white Ming porcelain, with the so-called "five-color" (*wu-ts'ui*) decoration of its

period. The painting on neck depicts a prince surrounded by his household, giving an audience in his garden to a group of officials. The rounded middle section is decorated with floral twigs and the lower section with clusters of emblematical peaches and pomegranates rendered in the typical colors of the Wan-li era (1573-1619) of the Great Ming Dynasty. (Rim shows slight lowering by grinding.) *Height,* 21½ *inches; diameter,* 8 *inches.*

359—Decorated Porcelain Gold-Fish Jar

Semi-globular jardinière form. Sonorous white Ch'ien-lung porcelain, with conventional floral medallion decoration, which includes aquatic and other blossoms, in varied colors, midst green foliage, the spaces between these medallions being filled with formal floriated arabesque motifs carefully painted in harmonious enamels on white ground. The outer rim is surrounded by a band of flowered vignettes which is followed by a narrow lanceolated bordering of "spear heads," while the base is finished with a gadroon border in brilliant polychrome. Blue seal mark; made era of Ch'ien-lung (1736-1795). *Height,* 9 *inches; diameter,* 13 *inches.*

360—Decorated Porcelain Gold-Fish Jar

Matching the preceding; of same size and period.
Height, 9 *inches; diameter,* 13 *inches.*

361—Pair of Tall Blue and Yellow Vases

Graceful hexagonal shape, with slender neck and archaic blue dragon handles. Rare Ch'ien-lung porcelain, sustaining deep underglaze blue painting on citron-yellow enameled ground. Each of the six sides presents an Imperial (five-clawed) dragon rampant, grasping a sacred jewel, with the "*shou*" character of longevity on it; while other "*shou*" emblems appear upon the neck, together with detached scroll motifs involving bat-like forms. The ornate blue embellishment is concluded at the shoulder and base with a series of borders in angular

361

361

fret (*lei-wên*), palm leaf, lanceolated and other forms, Yellow interior of neck with blue rim border and underneath panel glazed in like color, showing blue seal mark of the Ch'ien-lung period (1736-1795).

Height, 22½ inches; diameter, 8 inches.

Illustrated.

362—Decorated Beaker-Shaped Vase

This tall and handsome specimen has a baluster-like body, with a wide, flaring neck. It is modeled in a clear, white Ch'ien-lung porcelain, presenting an ornate floral scroll embellishment which is carried all over the surface in varied colors on the pellucid white ground. The chief elements of the design are the sacred lotus flowers in many tints, which are surrounded by foliated and scrolling stems, together with the eight Buddhistic (*pa chi-hsiang*) emblems of happy augury, which surround the upper part of the neck and the central section. The polychrome decoration is concluded by numerous borders in both simple and elaborate flowered designs, that encircle the shoulder and the broad base. Without mark; ascribable to the Ch'ien-lung period (1736-1795).

Height, 25 inches; width, 9¼ inches.

363—Large Hundred-Deer Vase (*pai luh-p'ing*)

Broad ampulla or pear shape, with coral-red and gold handles in combined form of dragon and *ling-chih*

363

clumps. Dense white porcelain of the Ch'ien-lung period. The panoramic landscape scenes that extend around the body, with lofty hills, intersected by valleys and fir trees, include the familiar *pai-luh* or "hundred deer" motif, allegorical of "office" and "many honors" (supposedly one hundred in number); included among these animals are fallow, spotted and white deer, roaming through the hills midst tall fir and other trees, which (like the sacred fungus on handles) are emblematical of long life, the character "*luh*" and the name for deer being like the characters used for "honors" and "eminence." Blue seal mark: made era of Ch'ien-lung (1736-1795). Has stand.

Height, 17½ inches; diameter, 14 inches.

Illustrated.

364—Large Decorated Bottle

Noble form, with broad, bulbous body and tubular neck. Dense white porcelain of the Ch'ien-lung period, sustaining an elaborate series of border motifs, on the pellucid white ground, in colors of the *famille rose.* The broad central band, with floriated scrolls, involves a series of multi-colored lotus flowers with fern-like setting. The shoulder displays a deep flowered "vandyke" (or lambrequin) shaped border, with yellow ground, and the neck a bordering of vertical leafage in polychrome, while the rim is finished with a scalloped *ling-chih* band and small emblematic tassels. Base is surrounded by a bright gadroon bordering. Blue seal mark; made era of Ch'ien-lung (1736-1795).

Height, 20½ inches; diameter, 14 inches.

Illustrated.

365—Large Peach-Tree Bottle (*fan t'ao p'ing*)

Noble form, with broad, bulbous body and tubular neck. Clear white porcelain of the Ch'ien-lung period. The

364

superb overglaze painting, in bright enamels of the *famille rose*, presents the fabled peach tree (*fan t'ao*), bearing the emblematical nine large peaches of longevity, beautifully executed in speckled rose and greenish-yellow *soufflé* tones—to resemble the delicate tints of the ripening fruit. One branch, ascending to the neck, is filled with pink blossoms while the shorter branches below show an intermingling of deeper toned flowers, in contrasting pink and white coloring. Early and rare example of its class. Blue seal mark; made era of Ch-ien-lung (1736-1795).

Height 20½ *inches; diameter* 14 *inches.*

Illustrated.

Note.—The peach tree (*tan t'ao*) is an emblem of marriage, as also a symbol of longevity. It is supposed that the fabulous peach tree of the genii grows in the Kun-lun paradise, or realm of Si Wang Mu, the fairy queen, yielding its fruit of immortality but once in three thousand years. This special fruit is fabled as conferring on mortals the coveted gift of immortality.

366—Large Decorated Bottle (*famille rose*)

Globular shape, with broad, bulbous body and tubular neck; clear white porcelain of fine, hard texture. Embellished with a remarkable floral decoration, freely distributed over the white surface, in most delicate enamel colors of the *famille rose*. The elegantly studied composition presents the peony (*mu-tan*) and magnolia (*yü-lan*), partly entwined as though growing upon one tree, the branches (reaching to the neck) filled with large and small blossoms—the magnolia signifying "sweetness and beauty," the peony representing the "*kwa-wang-hua*" or "king of flowers." Underneath panel bears blue seal mark: made era of Ch'ien-lung (1736-1795).

Height, 21½ *inches; diameter,* 16 *inches.*

Illustrated.

365

367—Large Decorated Palace Vase (*Famille Rose*)

Amphora-shaped body, with small, everted neck. Sonorous white porcelain of the Ch'ien-lung period; the picturesque overglaze decoration, in the *famille rose* colors of its period, depicting mountain and lake scenery, together with an assemblage of the familiar Taoist immortals (*Pa-hsian*), painted in accordance with traditions of Chinese pictorial art, including sufficient chiaroscuro to reproduce the mould of features on each venerated being. Included among these are T'ung Fang-so, the bearded, merry-looking sage with loose robe and exposed abdomen; Chung-li Kuan, the noble in rich court attire, with sword athwart his back and holding a fly-brush; Ts'ao Kuo-chi'm, a military officer, whose attributes are the castanets; Han Si'ang-ts'ze, the youth who plays upon his flute; Ho Hsien-ku, a young woman with the lotus-leaf emblem, who stands close to the aged man (probably Chang-Kuo) with rods and bamboo tube. The reverse presents Li Tieh-Kuai, the lame and meanly dressed man, with crutch, traveling to the place of meeting; he is followed by Lan Ts'ai-ho, the youth with flower basket; Han Hsiang-tz'u, who rides across the sea on the waves, supported by an old tree branch; and lastly, How Sien-Sêng (*Guma Sennin*), who is crossing the sea on the back of his toad. The decoration on the shoulder includes an elaborate bordering, with festooning of pendeloques sustaining bats and double fish (emblems of happiness and "conjugal affections"), together with swastika crosses of eternity and other felicitous symbols. The neck, like the base, shows wide arabesque bordering, with lotus flowers. All painted in harmonious colors on white ground. Biscuit foot (without glaze or mark); Ch'ien-lung period (1736-1795).

Height, 27¼ inches; diameter, 15½ inches.

Illustrated

366

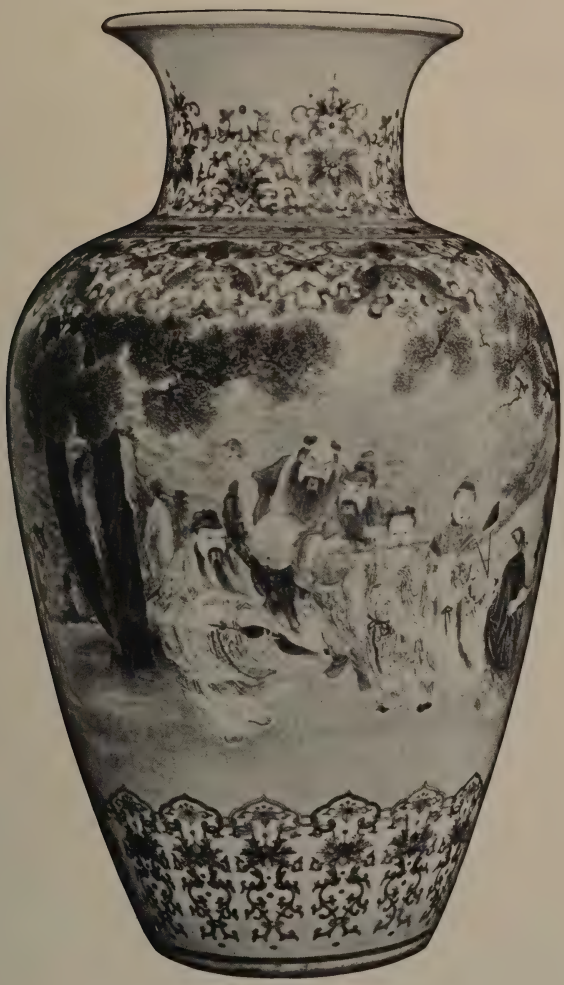
368—Tall Famille Verte Beaker

Graceful oviform body, with flaring neck. White, hard-textured porcelain of the K'ang-hsi period, with characteristic overglaze painting in translucent enamel colors of the *famille verte*. The main body depicts an historical episode of the T'ang Dynasty, which includes the Emperor Huan-Tsung, who, in yellow robes, is seated at a table within the "dragon pavilion," surrounded by his ministers and the *san-shan* or state fan-bearers. At another table, outside of the Imperial pavilion and to the left, appears Li Tai Peh, the celebrated poet (A. D. 699-762), whose genius so impressed the monarch that he was received at court, where this Emperor, wishing to show admiration for the literary eminence of Li Peh, gave him entertainment with royal honors. The moment here chosen by the artist shows the poet so overcome by the wine cup (to which he was addicted) that the Emperor ordered his favorite counsellor, Kao-Li-ts'ze, to remove the boots of the intoxicated poet. (This subject is a favorite one and very gratifying to the vanity of Chinese scholars). The decoration on neck displays another yellow-robed monarch occupied over a game of checkers, undismayed as he receives apprehensive reports. The accessories include an open screen or window, with view of balcony and a wall painting of moon and turbulent waves. The characteristic decoration on this large example is concluded by a border in lanceolated form near the shoulder. Underneath panel has a six-character (complimentary) mark; *Ta Ming Chêng-hua nien-chih*, but the beaker was made during the K'ang-hsi period (1662-1722). Is mended.

Height, 31 *inches; diameter,* 11¼ *inches.*

369—Red and Blue Decorated Vase

Pyriform, with small flaring neck. White Ta Ch'ing porcelain, with underglaze decoration presenting a series



367

of border motifs; central showing deep-blue leafy scrolls, relieved by soft-red (underglaze) lotus flowers with seed-cup centers. The neck sustaining a bordering of palm leaves, together with small band, enclosing red *ling-chih* emblems and blue floriations, while the base displays ornate gadroon and scroll bands. Six-character mark; made era of Yung-chêng (1723-1735).

Height, 11½ *inches; diameter,* 7½ *inches.*

370—Large Red Dragon Pilgrim Bottle

Flat ovated form with coral-red and gold dragon handles; white Ch'ien-lung porcelain. The decoration, with underglaze blue cloud patches and wave motif, presents (on either side) a series of five coral-red dragons (showing five claws) in pursuit of the effulgent jewel. Five red bats are introduced as *wu-fu* emblems, in conventional form. Seal mark: made era of Ch'ien-lung (1736-1795).

Height, 13½ *inches; width,* 11¾ *inches.*

371—Large Blue and Red Condiment Box

Shallow, round shape, raised on six low feet; dense white Ch'ien-lung porcelain. Interior white, with seven compartments for confections. Exterior of cover displays a rampant five-clawed dragon, in coral-red, supporting the sacred orb, surrounded by five bat emblems of happiness. Underglaze blue cloud patches and sceptre-head border finish the decoration. Era of Ch'ien-lung (1736-1795).

Height, 3¼ *inches; diameter,* 13½ *inches.*

372—Red and Blue Dragon Bottle (*Mei p'ing*)

Gallipot shape. Dense white Ch'ien-lung porcelain, with underglaze blue and red decoration, depicting nine five-clawed dragons in delicate peach-toned red (*rouge de cuivre*) disporting over turbulent blue waves of the Cos-

373

374

375

mic Sea, and showing two projecting rocks of the Dragon Gate at the base. The neck enriched by three bands in gadroons, *ling-chih* and palm leaves. With blue seal mark: made era of Ch'ien-lung (1736-1795).

Height, 14 *inches; diameter,* 9½ *inches.*

373—Red and Blue Decorated Gallipot (*Mei-p'ing*)

White Ch'ien-lung porcelain, with scrolling vines in brilliant underglaze blue, relieved by a series of soft-red lotus and passion flowers, which present delicate peach-like tones under the vitreous glaze. The shoulder is encircled by an ornate blue gadroon border, enclosing small red blossoms, while the base is finished with a blue palmation border. Blue seal mark; made era of Ch'ien-lung (1736-1795).

Height, 14 *inches; diameter,* 8½ *inches.*

Illustrated

374—Large Decorated Pilgrim Bottle

Usual flattened shape, with archaic elephant-head handles in blue. Clear white Ch'ien-lung porcelain, with floriated underglaze blue scroll motif forming a background for a pair of Imperial "*fêng-huang*" or fabled phœnixes (attributes of the Chinese Empress), which, together with the flaming pearl of omnipotence and large blossoms, uniformly invest the two sides, painted in two shades of *rouge d'or.* Similar flowers appear on the narrow rounded ends, the small neck and at the base. Blue seal mark; era of Ch'ien-lung (1736-1795).

Height, 19½ *inches; width,* 15x6 *inches.*

Illustrated

375—Red and Blue Dragon Bottle (*Mei-p'ing*)

Dense white porcelain of the Ch'ien-lung period, with red and blue underglaze decoration presenting four Imperial (five-clawed) dragons in delicate peach-

378

red tones (*rouge de cuivre*), disporting among blue lotus and passion flowers, freely posed with leafy scrolls, against the pellucid white ground. The shoulder and base are uniformly finished with ornate gadroon bordering. Bearing blue seal mark; made era of Ch'ien-lung (1736-1795).

Height, 14⅛ inches; diameter, 9½ inches.

Illustrated

376—Large Decorated Dragon Bottle

Bulbous pear-shaped body, with tubular neck. Sonorous white Yung-chêng porcelain, with soft red (*rouge de cuivre*) and cobalt-blue underglaze decoration, presenting a series of blue dragons disporting freely among numerous small blue bats over a ground of red wave design, showing a delicate peach (*t'ao-hung*) tint. The dragon and bat motif separated by a wide lambrequin border at the shoulder, of flowered diaper pattern and escalloped outline, showing formal and equi-distant interruptions by small vertical white tablet forms, each holding a blue archaic dragon. The rim of neck, like the shoulder, is finished by narrow diaper and lanceolated bands, while the base is surrounded by a conventional gadroon border. Without mark; era of Yung-chêng (1723-1735).

Height, 24½ inches; diameter, 15½ inches.

377—Large Imperial Dragon Plaque

Sonorous Ch'ien-lung porcelain, with blue and white ground, sustaining nine red Imperial dragons (five inside and four underneath. The central dragon, rampant amid blue sea waves, grasps the "jewel of omnipotence"; the other four dragons appear on inner border, with red nebulæ and amid blue cloud patches (the Chinese believe there are "sea dragons" and "sky

379

dragons"). A narrow wave pattern finishes the outer rim. Underneath panel bears six-character mark: made during the period of Ch'ien-lung (1736-1795).

Diameter, 19 *inches.*

378—Large Decorated Dragon Bottle

Bulbous, pear-shaped body, with tubular neck. Sonorous white porcelain of the Yung-chêng period, with brilliant copper-red (deep peach tint) and cobalt-blue underglaze decoration, displaying a series of blue dragons that disport freely among numerous small bats, in like color, over a ground of a deep peach-bloom red (*t'ao-hung*) wave design. The dragon and bat motif separated at the shoulder by a broad lambrequin border of flowered diaper pattern, and escalloped outline, interrupted by small vertical white tablet forms, each holding an archaic *chih-lung* dragon. The rim section of neck, like shoulder, is finished by narrow diapered and sceptre-head bands, and the base by a conventional flowered gadroon bordering. Without mark; made era of Yung-chêng (1723-1735).

Height, 24½ *inches; diameter,* 15½ *inches.*

Illustrated.

379—Large Decorated Dragon Bottle

Bulbous, pear-shaped body, with tubular neck. Clear white porcelain of the Yung-chêng period, with brilliant underglaze decoration, sustaining a large dragon, in superb peach-toned (*t'ao-hung*) red, coiling around the body over the turbulent wave motif, which is rendered in deep cobalt-blue, with white crestings, and the projecting rocks of the Dragon Gate rapids. A distinguished example. Blue seal mark; made era of Yung-chêng (1723-1735).

Height, 23¼ *inches; diameter,* 15½ *inches.*

Illustrated.

380—Decorated Plaque (*famille rose*)

White Ta Ch'ing porcelain. The figure subject is from a popular Chinese love story, called "Hsi Hsiang Chi," depicting a young man climbing over a wall by the aid of a willow tree, to meet the heroine, who is seated in a garden with a rockery, a smoking incense burner beside her, while a maid, having placed a stool under the wall, is advancing to help the lover down. The full moon appears above between two constellations of the Harp and the Eagle (the bright star Vega in Lyra and Altair in Aquila being sacred to lovers). Bears a "*ling-chih*" mark; made era of Yung-chêng (1723-1735).

Diameter, 14 *inches.*

381

381—Large Decorated Plaque

Rare white, fine-textured porcelain of the Yung-chêng period, with superbly rendered overglaze decoration presenting several branches of the fabulous peach tree (*fan t'ao*), which springing from the underside, extend freely over the pure white inner surface. Six large peaches appear on the inside, together with blossoms and bats, while three peaches are sustained on the outside boughs, completing the symbolic nine; all rendered in the varied tints of nature, together with blossoms and foliage. The red bats which hover over the "fruit of longevity," on the outside complete the "*wu-fu*" or five forms of happiness, while the nine peaches symbolize longevity and marriage. Panel underneath holds six-character mark, within ring; made era of Yung-chêng (1736-1795).

Diameter, 19 *inches.*

382—Large Famille Verte Plaque

Similar to the preceding.

Diameter, 15½ *inches.*

383—Large Decorated Plaque

Deep shape; dense white Ta Ch'ing porcelain, with overglaze decoration in polychrome colors. On the upper surface a dragon and phœnix (*fêng-huang*), with the effulgent and flaming orb between them. The wide inner border sustains scrolling vines and conventionalized lotus flowers that hold "*shou*" emblems of longevity. The rim border has multi-colored cloud patches, and the underside a wave motif, including rocks of the Dragon Gate rapids, and numerous bat forms finish the decoration. Bears a "Yung-Chêng" (complimentary) mark; probably made during the reign of Ch'ien-lung (1736-1795).

Diameter, 18¼ *inches.*

384—Large Decorated Plaque

Matching the preceding example.

Diameter, 18¼ *inches.*

385—Large Decorated Plaque (*famille rose*)

Pure white and fine-textured porcelain of the Yung-chêng period, with most delicately painted blossoms of the plum (*mei-hua*) tree, growing on branches that are carried over from the underside to the front, where the twigs, with buds, ascend and spread freely on the white ground. Entwined with flowering peony tree showing brilliant red blossoms, leafage and sacred longevity fungus or *ling-chih.* A remarkable and rare specimen of the Yung-chêng period. Bearing the six-character mark, within a ring, reading "Ta Ch'ing Yung-chêng nien-chih" (1723-1735).

Illustrated. *Diameter,* 19⅞ *inches.*

386—Large Decorated Plaque

Similar decoration and companion piece to the preceding. (Has mended crack.)

Illustrated. *Diameter,* 19¾ *inches.*

385

386

387—Large Famille Verte Plaque

Deep shape; sonorous white K'ang-hsi porcelain of rare quality. Interior decoration in typical translucent colors of the *famille verte*, presenting two female fairies of the Taoist genii, accompanying a jar of wine, which is within a cart drawn by a spotted deer. The exterior is bordered with three rows of "longevity" characters, supposed to be a hundred—no two being alike. Bearing blue Ming mark (*Ch'êng-hua*) of six characters, within ring; but made during the era of K'ang-hsi (1662-1722). *Diameter,* 15½ *inches.*

388—Large Decorated Plaque (*famille rose*)

Pure white and fine-textured porcelain of the Yung-chêng period, with delicately painted chrysanthemum flowers growing upon branches, which are carried over from the underside to the front surface, where they ascend and spread gracefully with the leafage over the white ground. The full-grown *chü-hua* flower of the chrysanthemum (symbolic of Autumn and the month of October) is shown in varied colors, together with young green bamboo shoots and butterflies, introduced as messengers of love (analogous to the Cupid of the Western world). Bears six-character mark, within ring; made era of Yung-chêng (1723-1735). *Diameter,* 19¾ *inches.*

389—Companion Plaque to the Preceding

The same flower subject, but showing the branches reversed to the left side.

Diameter, 19¾ *inches.*

392

390—Large Imperial Yellow Dragon Plaque

Deep shape. Dense Ta Ch'ing porcelain, which sustains a yellow ground glazing, relieved by a pair of dragons sporting with the effulgent orb, amid clouds and nebulæ, the design being etched in outline and picked out in varied greens and purple or left in white reserve. The broad inner border displays detached flowering clusters, and the outer border six small dragons with flaming orbs between them, picked out in like colors. The underside showing a similar yellow ground, with four dragons in alternate green and purple colors. Bearing special seal mark, "Made for the *Ch'u Hsiu Kung*—principal palace of the Empress Dowager"; probably era of Chia-ch'ing (1796-1820). (Mended.)

Diameter, 25 inches.

391—Pair of Round Porcelain Panels

Ta Ch'ing porcelain, framed in teakwood. Painted in several enamel colors, with fabulous monsters and wild beasts in couples. Era of Chia-ch'ing (1796-1820).

Diameter, 19 inches (with frame).

392—Giant Imperial Blue and Green Dragon Plaque

Sonorous Ta Ch'ing porcelain of massive quality. Uniformly covered with a dark blue ground, which sustains a series of five green Imperial dragons, pursuing the effulgent orb, amid small emblematic cloud patches and nebulæ, picked out in like translucent green glazing. The central panel carries one dragon rampant, and the upper and lower borders have a pair each, completing the significant number of as many dragon degrees. Bears special seal mark (Chu Hsiu Kung chih), meaning "Made for the principal palace of the Empress Dowager"; ascribable to the period of Chia-ch'ing (1796-1820).

Illustrated. *Diameter, 28 inches.*

394

393—Large Blue and White Jardinière

Globular form; thick white Ta Ch'ing porcelain, with cobalt-blue dragon and sea motif under the glaze, presenting four Imperial dragons above the Cosmic Sea waves, in pursuit of effulgent orbs (shown between each pair), together with cloud patches and nebulæ. The decoration is completed by a sceptre-head bordering at the rim. Has biscuit foot (without mark); attributable to the era of Ch'ien-lung (1736-1795).

Height, 15 inches; diameter, 20 inches.

394—Large Famille Verte Plant Jar, with Relief Work

Conventional globular shape, called "gold-fish jar" in China. Thick and sonorous white porcelain (made close of K'ang-hsi period), with boldly modeled landscape and figure subject in panoramic form, including hills, willow trees and flowering plants, together with eight horses and two men, separately picked out in the colors of the *famille verte.* The art theme is known in China as "*pa chun ma,*" depicting the legendary eight chariot steeds used in the Tenth Century (B. C.) by Mu Wang, the fifth Emperor of the Chou Dynasty, in his numerous expeditions and campaigns in far places or Western China. Emperor Mu decreed, after his use of his famed steeds, that they should ever have freedom, pastures and fields to roam as they would. This remarkable and massive jar is ascribable to the close of K'ang-hsi reign (1662-1722). Has tall teak stand.

Height, 20 inches; diameter, 24 inches.

Illustrated.

395—Large Blue and Red Fish Jar

Conventional globular jardinière form. Dense white Ch'ien-lung porcelain, decorated with cobalt-blue and *rouge de cuivre* underglaze on white ground. The design uses varied species of large and small fish among

397

aquatic plants, freely rendered in deep tones of peach-red and brilliant cobalt-blue. Biscuit foot. Without mark; ascribed to the Ch'ien-lung period (1736-1795). An early example. *Height,* 19¼ *inches; diameter,* 22 *inches.*

396—Large Blue and Red Fish Jar

Globular shape. Dense white Ta Ch'ing porcelain, which sustains cobalt-blue and *rouge de cuivre* under the glazing. Varied species of fish, large and small, appear among aquatic weeds, freely rendered in peach-tone and blue on the white ground. Biscuit foot. Ascribable to the era of Ch'ien-lung (1736-1795).

Height, 19½ *inches; diameter,* 21½ *inches.*

397—Grand Porcelain Plant Jar

Massive globular shape; used in China for gold fish; sonorous Ch'ien-lung porcelain, with elaborate decoration resembling cloisonné enamel. The ground, of light turquoise-blue, sustains floriated arabesque scrolls that involve large multi-colored lotus flowers, with whorling petals and seed cups. Alternately interspersed with these are double fish and other Buddhist emblems, including swastika crosses of eternity. Bordered at the rim by an escalloped lambrequin with light blue ground and polychrome detail, while the upper edge of rim shows a ground of red, with gilt bats and cloud forms. The base is surrounded by an ornate gadroon border in harmonious colors matching the field. All outlined in gold to represent the brass *cloisons* designs. Light green glazed foot. Without mark; era of Ch'ien-lung (1736-1795). Has teak stand.

Height, 18 *inches; diameter,* 28 *inches.*

Illustrated.

398—Large Blue and White Plant Jar

Globular form. Thick white Ta Ch'ing porcelain, with cobalt-blue decoration under the vitreous glaze, present-

ing symmetrically posed lotus flowers amid leafy scrolls, reserved in the white on a ground of brilliant blue. Finished at the rim with lanceolated bordering, while the base is encircled by a conventional band of gadroons. Biscuit foot. Era of Chia-ch'ing (1796-1820). With teak stand.

Height, 20½ inches; diameter, 24¼ inches.

Illustrated.

399—Pair of Imperial Dragon Couplets

Framed porcelain wall tablets (used for display in the palace on New Year's Day). Each has four ancient characters, surrounded by a pair of Imperial gold dragons, one holding a swastika cross (emblem of eternity) and the other a peach (emblematic of longevity). At the head of these appears a single Imperial dragon with a "*shou*" character of longevity clutched in his claws, making nine porcelain dragons for each panel. Executed in toned gold tracery and set on a ground of pale turquoise-colored wood, painted with bats and cloud patches (meaning happiness). The characters of one tablet read: *Tien* (heavens) *Tz'u* (son) *Wan* (Ten Thousand) *Nien* (Years); the second: *Ch'un* (Spring) *Wang* (Prince) *Ch'eng* (First) *Yueh* (Month). The free translation being, "Long live the king"; and, "First month is lord of Spring." Ascribed to the period of Ch'ien-lung (1736-1795).

Height, 5 feet, 6 inches; width, 1 foot, 3 inches.

400—Remarkable Folding Screen (with Porcelain Panels)

Consisting of twelve folds, framed and backed with teakwood, each holding a series of decorated porcelain plaquettes that jointly make a complete composition in the form of a large and picturesque landscape and figure subject, together with sumptuous bordering. The paint-

ing, in *famille rose* (overglaze) enamel colors, depicts an idealized panoramic scene of a favorite theme, known as "*Chu Hsien Ch'ing*" (Taoist Genii worshipping or offering their devotions to the god of longevity in "the realms of bliss," inhabited by the Taoist immortals, or "*Pa hsien*"). These, together with many other devotees of the cult, in motley array—too numerous for description here—are crossing streams in fanciful crafts or by bridges; some ride on deer or are borne by clouds to the place of assemblage, while many walk attended by cranes or bats of good omen. Singly or in groups they wend their way to the mountain paradise of the star gods, forming a bright and most animated representation, centering around *Shou Lao* (the deified Lao ts'ze or god of longevity), who, figured in rich robes that bear "*shou*" emblems, is surrounded by his youthful attendants. Two *t'ien tang*, or "celestial pavilions," are also introduced, floating on cloud strata, although one may be the palace of the fairy queen *Si Wang Mu*, who appears below.

The porcelain plaquettes that form the bordering are decorated to resemble both Peking and *cloisonné* enamel on copper, showing pink, coral-red and turquoise-blue colored grounds, with floral arabesque and emblematic devices, exquisitely painted. Attributable to the close of the Eighteenth Century; late Ch'ien-lung (1736-1795) or Chia-ch'ing (1796-1820) period.

Height, 4 *feet* 10 *inches; width,* 11 *feet* (11 *feet per panel*).

Illustrated.

THIRD AFTERNOON'S SALE

THURSDAY, APRIL 11, 1912

AT THE AMERICAN ART GALLERIES

BEGINNING PROMPTLY AT 2:30 O'CLOCK

GROUP OF BLUE AND WHITE BOWLS

401—Two Blue and White Wine Cups

Egg-shell porcelain, with cobalt-blue underglaze decoration, showing floral plants and poetical inscriptions; plain interior. Six-character mark, within ring; made era of K'ang-hsi (1662-1722). (One has slight crack.)

Diameter, 2½ inches.

402—Six Blue and White Wine Cups

Egg-shell porcelain. Similar to the preceding; all perfect. Same mark.

403—Blue and White Wine Cup

Wide shape; white Ta Ch'ing porcelain, with three blue dragon crests on exterior. Bearing special mark of potter. Modern.

Diameter, 3½ inches.

404—Two Covered Blue and White Cups

Matching the preceding. Same mark and size.

405—Small Blue and White Dish

Saucer shape; fine white porcelain of the Yung-chêng period. Interior, in delicate underglaze blue, presenting the Cosmic Sea, with rocky cliff and fabulous peach tree, bearing nine peaches, surrounded by five flying bats. The exterior sustains four seal "*shou*" characters of longevity, together with ten bats. Six-character mark, within ring; made era of Yung-chêng (1723-1735).

Diameter, 4½ inches.

406—Small Blue and White Bowl

Flaring shape; dense white Ta Ch'ing porcelain. Interior with spiral diapered bordering and four ancient characters; exterior with garden scene and figures; all painted in underglaze blue. Period of Tao-Kuang (1821-1850).

Diameter, 4⅛ inches.

407—Two Large Blue and White Wine Cups

Clear white Ta Ch'ing porcelain. Interior showing small blue five-clawed dragon rampant, while the exterior sustains five similar blue dragon forms, under the pellucid glaze. Six-character mark, within ring; made era of K'ang-hsi (1662-1722).

Diameter, 3⅝ inches.

408—Large Blue and White Wine Cup

Matching the preceding number.

409—Large Blue and White Cup

White Ta Ch'ing porcelain. The underglaze blue decoration presents four dragons in medallion form on the exterior, the interior being plain white. Private potter's mark; probably late Tao-Kuang (1821-1850).

Diameter, 4¼ inches.

410—Two Small Blue and White Bowls

Fine white Ch'ien-lung porcelain, with brilliant cobalt-blue underglaze decoration. The interior medallion presents the three star gods, the exterior the familiar eight Taoist immortals ("*Pa Hsien*"), together with cloud strata. Seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 4¼ inches.

411—Large Blue and White Wine Cup

Clear white Ta Ch'ing porcelain. Interior showing small blue five-clawed dragon rampant, while the exterior sustains five smaller blue dragon forms, under the pellucid glaze. Six-character mark, within ring; made era of K'ang-hsi (1662-1722).

Diameter, 3⅝ inches.

412—Blue and White Bowl

Clear white Ta Ch'ing porcelain. Exterior with underglaze cobalt-blue decoration, presenting conventional lotus flowers and the eight Buddhist emblems (*Pa chi-hsiang*) of good omen, together with a brilliant blue gadroon border at base. Has seal mark; made era of Chia-ching (1796-1820).

Diameter, 5½ inches.

413—Two Blue and White Bowls

Fine white Yung-chêng porcelain, with delicate cobalt-blue underglaze decoration. Interior sustaining a medallion of nine peaches and twigs; exterior presenting eight flying cranes in blue, on the pellucid white ground. Six-character mark, within ring; made era of Yung-chêng (1723-1735).

Diameter, 5¾ inches.

414—Blue and White Bowl

Fine Ch'ien-lung porcelain, with brilliant cobalt-blue decoration under the pellucid glaze. Interior sustains a circular "*shou*" character and sceptre-head border at rim, which is repeated on the exterior, together with lotus flowers and leafy scrolls, interrupted by four small medallions that hold together the four characters ("*Shan-Kakao-Shui-Ch'ang*), meaning "High hills and long streams." Ring mark, with four characters, of the Ch'ien-lung period (1736-1795).

Diameter, 6¾ inches.

415—Blue and White Bowl

Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue decoration under the pellucid glaze. Interior sustains a medallion, with lotus flowers; exterior is bordered with similar flowers and scrolls, including a flowered and dentated gadroon band at base. Has six-character mark of the K'ang-hsi period (1662-1722).

Diameter, 6¼ inches.

416—Two Blue and White Bowls

Clear white Ta Ch'ing porcelain; plain interior. The delicately painted underglaze blue decoration on exterior showing conventional floral motif and formally grouped foliations in light blue outlining on the white ground. Seal mark; made era of Chia-ch'ing (1796-1820).

Diameter, 5¾ inches.

417—Blue and White Dragon Bowl

Clear white Ta Ch'ing porcelain. Decoration, in cobalt-blue underglaze, presents an interior medallion with rampant five - clawed dragon, the exterior sustaining two other deep blue Imperial dragons, disporting amid small cloud patches on the white ground. Seal mark; era of Chia-ch'ing (1796-1820).

Diameter, 5¾ inches.

418—Blue and White Bowl

Wide form; dense Ta Ch'ing porcelain, with plain white interior. The exterior has five blue dragon medallions under the vitreous glaze. Bears special potter's mark. Modern.

Diameter, 6½ inches.

419—Two Blue and White Bowls

Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue decoration under the glaze. Interior has a medallion and a lotus flower; exterior is bordered with similar flowers and scrolls, including a flowered and dentated gadroon band at base. Has six-character mark of the K'ang-hsi period (1662-1722).

Diameter, 6¼ inches.

420—Blue and White Rice Bowl

Clear white Ta Ch'ing porcelain, presenting formal deep blue border motif on the interior, with a stellated center

medallion, while the exterior sustains a bordering of lotus leaves and scrolls, enclosed by an angular diapered rim border, with a row of dark blue sceptre-heads at the base. Seal mark; era of Chia-ch'ing (1796-1820).

Diameter, 6 inches.

421—Two Blue and White Bowls

Similar to the preceding. Bearing Ch'ien-lung seal mark (1736-1795).

Diameter, 6 inches.

422—Three Blue and White Bowls

Clear white Ta Ch'ing porcelain; plain interior. The exterior carries delicate blue floriated scrolls, together with varied formally posed flowers, including the emblematic lotus and peony, and sceptre-head bordering. Seal mark; era of Chia-ch'ing (1796-1820).

Diameter, 5⅝ inches.

423—Two Blue and White Bowls

Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue decoration under the glaze. Interior bears a medallion, with lotus flower; exterior is bordered with similar flowers and scrolls, including a flowered and dentated gadroon band at base. Has six-character mark of the K'ang-hsi period (1662-1722).

Diameter, 6¼ inches.

424—Three Blue and White Bowls

Clear white Ta Ch'ing porcelain. Exterior with underglaze cobalt-blue decoration, presenting conventional lotus flowers and the eight Buddhist emblems (*Pa chi-hsiang*) of good omen, together with a brilliant blue gadroon border at base. Has seal mark; made era of Chia-ch'ing (1796-1820).

Diameter, 5½ inches.

425—Blue and White Bowl

Clear white Ta Ch'ing porcelain. Plain interior, with delicately decorated exterior in light cobalt-blue, presenting a bordering of flying cranes, midst cloud and scroll motifs, over a wave border and four projecting rocks. Six-character mark, within ring; made era of Yung-chêng (1723-1735).

Diameter, 6¼ inches.

426—Blue and White Bowl

Wide flaring shape; fine white Ta Ch'ing porcelain, with fruit medallion on interior, and exterior sustaining three detached twigs bearing clusters of peaches and blossoms, rendered in brilliant cobalt-blue under the pellucid glaze. Bears six-character mark; made era of K'ang-hsi (1662-1722).

Diameter, 7 inches.

427—Two Blue and White Bowls

Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue decoration under the glaze. Interior with a medallion and lotus flower. The exterior is bordered with similar flowers and scrolls, including a flowered and dentated gadroon band at base. Has six-character mark; of the K'ang-hsi period (1662-1722).

Diameter, 6¼ inches.

428—Blue and White Bowl

Clear white Ta Ch'ing porcelain, presenting a plain interior, while the exterior sustains a garden scene, with two distinct groups of children—the favorite "*wa-wa*" subject of playing boys—painted in underglaze blue. Bears seal mark; era of Tao-Kuang (1821-1850).

Diameter, 6 inches.

429—Two Blue and White Bowls

Wide flaring rim; fine white Ta Ch'ing porcelain of the Chia-ch'ing period; plain interior. Exterior with a bril-

liant blue underglaze decoration in form of three borders; the central has large peony blossoms midst leafy scrolls, the rim a narrow triangular band of zig-zag pattern, and the base is surrounded by a band of lanceolated outline. Bears seal mark; era of Chia-ch'ing (1796-1820).

Diameter, 6½ inches.

430—Two Blue and White Bowls

Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue decoration under the pellucid glaze. Interior has a medallion and lotus flower, while the exterior is bordered with similar flowers and scrolls, including a flowered and dentated gadroon band at base. Has six-character mark of the K'ang-hsi period (1662-1722).

Diameter, 6¼ inches.

431—Two Blue and White Bowls

With everted rim. Hard white porcelain of the Ch'ien-lung period, with decoration in deep cobalt-blue. Interior medallion shows a five-clawed dragon, the exterior a pair of deep blue dragons with five claws, surrounded by small blue cloud patches. Seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 6¾ inches.

432—Three Blue and White Bowls

Matching the preceding.

433—Two Blue and White Bowls

Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue decoration under the glaze. On the interior a medallion with lotus flower; the exterior is bordered with similar flowers and scrolls, including a flowered and dentated gadroon band at base. Bears seal mark; era of Tao-Kuang (1821-1850).

Diameter, 6½ inches.

434—Blue and White Bowl

Clear white Ta Ch'ing porcelain, with cobalt-blue underglaze decoration. Interior sustains a medallion with floral crest and wave motif, while the rim is bordered with a brilliant diapered pattern. The exterior presents the Eight Mystical (*Pa-Kua*) Trigrams of Divination, with flying storks and emblematic cloud patches between them. The bordering at base shows wave and projecting rock motifs. Bears six-character mark, within ring; made era of K'ang-hsi (1662-1722).

Diameter, 5¾ inches.

435—Blue and White Dragon Bowl

Clear white Ta Ch'ing porcelain. Decoration, with cobalt-blue underglaze, presents interior medallion with rampant five-clawed dragon; the exterior two other deep blue Imperial dragons, disporting amid small cloud patches on the white ground. Seal mark; era of Chia-ch'ing (1796-1820).

Diameter, 5¾ inches.

436—Two Blue and White Bowls

Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue decoration under pellucid glaze. Interior sustains a medallion with lotus flower, while the exterior is

bordered with similar flowers and scrolls, including a flowered and dentated gadroon band at base. Bears seal mark; era of Tao-Kuang (1821-1850).

Diameter, 6½ inches.

437—Blue Phoenix and Dragon Bowl

Wide form. Clear white Ta Ch'ing porcelain, with cobalt-blue decoration on the exterior, showing two dragons rampant alternately with a pair of the fabled *fêng-huang* or phœnixes, all in brilliant blue on a white ground. Bears six-character mark of the K'ang-hsi period (1662-1722).

Diameter, 5⅞ inches.

438—Four Blue and White Bowls

Wide flaring rim; fine white Ta Ch'ing porcelain of the Chia-ch'ing period. Presenting a plain interior, while the exterior shows a brilliant blue underglaze decoration in form of three borders. The central has large peony flowers midst leafy scrolls, the rim a narrow triangular band of zig-zag pattern, and the base is surrounded by band of lanceolated outline. Seal mark; made era of Chia-ch'ing (1796-1820).

Diameter, 6½ inches.

439—Two Blue and White Bowls

Similar to the preceding.

Diameter, 6½ inches.

440—Four Blue and White Bowls

Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue decoration under the pellucid glaze. Interior sustains a medallion with lotus flower; the exterior is bordered with similar flowers and scrolls, including a flowered and dentated gadroon band at base. Bears seal mark; era of Tao-Kuang (1821-1850).

Diameter, 6½ inches.

441—Three Blue Phoenix and Dragon Bowls

Wide form. Clear white Ta Ch'ing porcelain, with cobalt-blue decoration on the exterior, showing two dragons rampant, alternately with a pair of the fabled *fêng-huang* or phœnixes, all in brilliant blue on white ground. Bears six-character mark; era of K'ang-hsi (1662-1722).

Diameter, 5⅞ inches.

442—Three Blue Phoenix and Dragon Bowls

Matching the preceding number.

443—Three Blue and White Bowls

Clear white Ta Ch'ing porcelain. Exterior with underglaze cobalt-blue decoration, presenting conventional lotus flowers and the eight Buddhist emblems (*Pa chi-hsiang*) of good omen, together with a brilliant blue gadroon border at base. Seal mark; made era of Chia-ch'ing (1796-1820).

Diameter, 5½ inches.

444—Six Blue and White Bowls

Matching preceding number.

445—Four Blue and White Bowls

Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue decoration under the pellucid glaze. Interior sustains a medallion with lotus flower; the exterior is bordered with similar flowers and scrolls, including a flowered and dentated gadroon band at base. Has six-character mark of the K'ang-hsi period (1662-1722).

Diameter, 6¼ inches.

446—Two Large Blue and White Bowls

Clear white Ta Ch'ing porcelain, with cobalt-blue decoration under the pellucid glaze; interior sustaining a cir-

cular "*shou*" character of longevity, surrounded by the eight Buddhist (*Pa chi-hsiang*) emblems of happy augury. Exterior presents the same emblems, together with lotus flowers and four medallions, which enclose ancient seal characters of felicitous meaning. Seal mark of the Ch'ien-lung period (1736-1795).

Diameter, 7¼ inches.

447—Four Blue and White Bowls

Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue decoration under the glaze. Interior sustains a medallion with lotus flower, while the exterior is bordered with similar flowers and scrolls, including a flowered and dentated gadroon band at base. Has six-character mark of the K'ang-hsi period (1662-1722).

Diameter, 6¼ inches.

448—Two Blue and White Bowls

Wide flaring shape. Clear white porcelain of the Ch'ien-lung period; interior with swirling blue waves and five bats, forming a medallion. On the exterior is the Cosmic Sea, with four protruding rocks of the "dragon rapids," and numerous flying bats, outlined in blue on the white ground. Without mark; era of Ch'ien-lung (1736-1795).

Diameter, 7 inches.

449—Two Large Blue and White Bowls

Clear white Ta Ch'ing porcelain, with cobalt-blue decoration under the pellucid glaze. Interior sustaining a circular "*shou*" character of longevity, surrounded by the eight Buddhist (*Pa chi-hsiang*) emblems of happy augury; exterior presenting the same emblems, together with lotus flowers and four medallions, which enclose ancient seal characters of felicitous meaning. Seal mark of the Ch'ien-lung period (1736-1795).

Diameter, 7¼ inches.

450—Large Blue and White Bowl

Dense white Ta Ch'ing porcelain, with cobalt-blue decoration under the glaze. Interior medallion enclosing a winged dragon; exterior displaying varied grotesque animals, birds and fish, enclosed at rim and base by narrow angular borders. Seal mark; made era of Tao-Kuang (1821-1850).

Diameter, 8½ inches.

451—Two Blue and White Bowls

Wide flaring sides; clear white porcelain of the Ch'ien-lung period, with plain white interior. Exterior shows swirling blue waves, with four protruding rocks of the "dragon rapids," and numerous bats outlined in blue on the pellucid white ground. Seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 7 inches.

452—Two Large Blue and White Bowls

Clear white Ta Ch'ing porcelain, with cobalt-blue decoration under the pellucid glaze. Interior sustaining a circular "*shou*" character of longevity, surrounded by the eight Buddhist (*Pa chi-hsiang*) emblems of happy augury. Exterior presents the same emblems, together with lotus flowers and four medallions, which enclose ancient seal characters of felicitous meaning. Seal mark of the Ch'ien-lung period (1736-1795).

Diameter, 7¼ inches.

453—Four Large Blue and White Bowls

Matching the preceding.

454—Two Blue and White Bowls

Low wide form. Dense Ta Ch'ing porcelain, presenting a white interior, while the exterior, with cobalt-blue decoration, presents a pair of Imperial dragons in pursuit

of the effulgent jewel, midst nebulæ over the Cosmic Sea, the waves of which form a bordering at the base. Bear four-character "hall" mark ("*Chi yin-tang-chih*"); era of Chia-ch'ing (1796-1820).

Diameter, 8 inches.

455—Blue and White Bowl

Clear white Ta Ch'ing porcelain, presenting a plain interior, while the exterior sustains a garden scene with two distinct groups of children; the favorite and so-called "*wa-wa*" subject of playing boys. Painted in underglaze blue. Bears seal mark; era of Tao-Kuang (1821-1850).

Diameter, 6 inches.

456—Six Blue and White Bowls

Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue decoration under the pellucid glaze. Interior sustains a medallion with lotus flower; the exterior is bordered with similar flowers and scrolls, including a flowered and dentated gadroon band at base. Has six-character mark of the K'ang-hsi period (1662-1722).

Diameter, 6¼ inches.

457—Six Blue and White Bowls

Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue decoration under the glaze. Matching the preceding. Same date and mark.

Diameter, 6¼ inches.

458—Large Blue and White Bowl

Fine white porcelain of the K'ang-hsi period. Interior with cobalt-blue decoration, sustaining a medallion with hawk perched upon a rock, which is surrounded by crested waves. Rim border showing a floral pattern in like brilliant blue. Exterior presents a landscape scene, together with numerous birds, including various

species and a pair of *fêng-huang*, considered emblems of good omen. Bears (apocryphal) six-character mark; ascribable to the K'ang-hsi period (1662-1722).

Diameter, 8 inches.

459—Large Blue and White Bowl

Dense white Ta Ch'ing porcelain. The cobalt-blue decoration, under a pellucid glaze, presents a floral medallion and arabesque rim border on the interior, with conventional blue floriated scrolls and blossom motif on exterior. Finished at rim with angular fretted band; at the base by gadroon and scrolling borders. Bears six-character mark; made era of Yung-chêng (1723-1735).

Diameter, 9½ inches.

460—Two Large Blue and White Bowls

Similar to the preceding.

Diameter, 9½ inches.

461—Two Large Blue and White Bowls

Dense white Ta Ch'ing porcelain, with deep-blue underglaze decoration. Interior displaying peony flower medallion and lotus blossom border at the rim, the exterior being uniformly painted with closely clustered flowers and leafage in brilliant and dark cobalt-blue. With apocryphal Ming mark of the Chia Ching period, but ascribable to the era of Ch'ien-lung (1736-1795).

Diameter, 9½ inches.

462—Two Large Blue and White Bowls

To match the preceding.

Diameter, 9½ inches.

463—Large Blue and White Bowl

Dense white porcelain of the Ch'ien-lung period, with deep cobalt-blue decoration. Interior with ornate medallion holding blue emblems and banderoles on white

ground; border at rim in wave pattern. Exterior displaying the eight Buddhist (*Pa chi-hsiang*) emblems of happy augury, together with lotus flowers and foliations, formally posed in deep blue on the white ground. Seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 10 *inches.*

464—Two Small Blue and White Plates

White Ta Ch'ing porcelain, with deep cobalt-blue floral painting under the vitreous glaze. Interior medallion showing a bouquet of tied lotus stems, with blossoms. Bordering on either side with floral scrolls in like color. Bear six-character mark, within ring; made era of Yung-chêng (1723-1735).

Diameter, 6¼ *inches.*

465—Two Small Blue and White Plates

Clear white Ta Ch'ing porcelain, with underglaze cobalt-blue painting. Exterior and interior displaying conventional blue *fêng-huang* or phœnix birds, with long scrolling tails, midst cloud patches. Seal mark of the Ch'ien-lung period (1736-1795).

Diameter, 6½ *inches.*

466—Two Blue and White Dragon Plates

Clear white Ta Ch'ing porcelain, decorated with blue underglaze Imperial dragons in pursuit of the effulgent pearl, amid nebulæ; interior with medallion showing one of the creatures, and the exterior a pair, posed, with flaming jewel between them, against the pellucid white ground. Seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 6¾ *inches.*

467—Two Blue and White Dragon Plates

To match the preceding.

468—Six Blue and White Dragon Plates
To match No. 466.

469—Six Blue and White Dragon Plates
To match No. 466.

470—Twelve Blue and White Dragon Plates
To match No. 466.

471—Twelve Blue and White Dragon Plates
To match No. 466.

472—Twelve Blue and White Dragon Plates
To match No. 466.

473—Two Blue and White Plates
Deep shape; fine Yung-chêng porcelain, with cobalt-blue underglaze decoration on white ground. Inner panel and exterior border in like design, presenting blue lily flowers, with scrolling foliage in conventional forms. Six-character mark, within ring; made era of Yung-chêng (1723-1735).

Diameter, 8¼ inches.

474—Eight Blue and White Bowls
Shallow form. Dense Ta Ch'ing porcelain, presenting a white interior; the exterior, with cobalt-blue decoration, presents a pair of Imperial dragons in pursuit of the effulgent jewel (midst nebulæ) over the Cosmic Sea, the waves of which form the base bordering. Bear four-character "hall" mark, "*Chi Yin-tang-chih*"; era of Chia-ch'ing (1796-1820).

Diameter, 6¾ inches.

475—Eight Blue and White Plates

Deep shape; clear white Ch'ien-lung porcelain. The interior medallion with delicate blue underglaze painting, showing emblematical fir and plum trees, which, together with young bamboo shoots, grow around a huge rock. The underside displays a garden scene, with figures, balustrades and trees. Seal mark; era of Ch'ien-lung (1736-1795).

Diameter, 7 inches.

476—Blue and White Plate

Clear white porcelain of the Ch'ien-lung period; decorated with conventionalized lotus ornamentation, delicately outlined in panel and border against the white ground; surrounded by a dark blue lanceolated border at the rim. Exterior showing a deep blue gadroon border at the rim of base. Bears four-character mark, "*Ching-wei tang-chih*" ("Made at the Hall of Worship and Veneration"); era of Ch'ien-lung (1736-1795).

Diameter, 9⅜ inches.

477—Two Blue and White Plates

Clear white Ch'ien-lung porcelain. The cobalt-blue decoration on interior showing conventional floral medallion, with plain striped lines; underside sustaining floral and fern motifs, together with sceptre-head and scrolled bordering. Seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 8 inches.

478—Two Blue and White Porcelain Plates

Similar to the preceding.

Diameter, 8 inches.

479—Large Blue and White Dragon Plate

Deep shape; dense white porcelain of Ch'ien-lung period, presenting a deep blue ground, with Imperial dragons in pursuit of the effulgent jewel, midst cloud strata and

nebulæ, all reserved in the white. The inner and outer borders show a like blue ground, with two five-clawed dragons mid cloud forms and nebulæ. Base sustains a narrow gadroon band. Seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 9⅞ *inches.*

480—Two Blue and White Plates

Matching the preceding.

Diameter, 9⅞ *inches.*

SMALL GROUP OF TEAPOTS

481—Small Blue and White Teapot

Form of a covered cup, with small side handle and spout. Late Ta Ch'ing porcelain, with cobalt-blue decoration showing a series of floral and varied symbolical disks. Modern.

Height, 3 *inches.*

482—Blue and White Teapot

Low form, with side handle and spout. Thick, modern porcelain, showing blue bird crest bordering, together with bat and plum blossom motifs.

Height, 3¼ *inches.*

483—Blue and White Teapot

Globular body, with side handle and spout. Soft paste porcelain, with brownish crackle texture and underglaze cobalt-blue decoration, showing two panels with landscape and figure subjects. Cover is held by beaded coral and pearl string, to which a pendant is attached, of a felicitous character, formed of small pearls. Has a Ming six-character mark (Chia Ching, 1522-1566), but is ascribable to the Yung-chêng period (1723-1735).

Height, 4½ *inches.*

484—Small Blue and White Hawthorn Tea Jar

Ovoid shape; white Ta Ch'ing porcelain. With pale blue decoration, showing clusters of plum blossoms (*mei-hua*) reserved in the white against the cumulus-blue background, which shows the painted fissures of breaking ice. Without mark; era of Chia-ch'ing (1796-1820).

Height, 4 inches.

485—Blue and White Porcelain Teapot

Globular body, with cover; raised on three legs, the legs and spout suggesting a tortoise; high, arched handle on top, in blue. Displaying blue decoration in form of floral bordering on body and feet. Without mark; early Tao-Kuang period (1821-1850).

Height, 6½ inches.

COLLECTION OF BLUE AND WHITE PORCELAINS, INCLUDING HAWTHORN AND OTHER DESIGNS

486—Blue and White Pilgrim Bottle

Conventional flat shape; with small neck and blue sceptre-head handles. Obverse and reverse displaying raised panels, in white peach form, that sustain blue twigs with five peaches and foliage; two bats are introduced to symbolize happiness and longevity. The outer field and ends are bordered with small conventional lotus flowers and leafy scrolls. Similar floral motif, with lanceolated bordering, finishes the neck. Seal mark; era of Tao-Kuang (1821-1850).

Height, 10 inches; width, 7 inches.

487—Blue and White Cabinet Vase

Graceful cylindrical shape, with attenuated neck; pure white Yung-chêng porcelain, with an orange-peel sur-

face. The brilliant underglaze blue decoration, in varied depths, presents a young bamboo tree and a perching bird, and the aster and other flowers growing close to rocks. Small flange at neck and the rim of base show uniformly narrow blue bands in key (*lei-wên*) fret pattern. Without mark; made era of Yung-chêng (1723-1735).

Height, 10 *inches; diameter,* 4½ *inches.*

488—Blue and White Jardinière, or Gold Fish Jar

Sonorous white Ta Ch'ing porcelain of the Ch'ien-lung period. The deep cobalt-blue underglaze decoration presenting a pair of Imperial dragons, disporting over the turbulent Cosmic Sea, midst symbolic forms of cloud patches. Seal mark; made era of Ch'ien-lung (1736-1795).

Height, 5½ *inches; diameter,* 8½ *inches.*

489—Pair of Blue and White Pilgrim Bottles

Conventional flat shape, with small *ju-i* sceptre handles; fine white porcelain of the Ch'ien-lung period. Obverse and reverse sustaining peach-shaped panel in slight relief, painted in cobalt-blue with peach and bat motifs, on the white ground, and with scrolling vines and flowers. Similar designs complete the decoration of neck. Each bears seal mark; made era of Ch'ien-lung (1736-1795).

Height, 9½ *inches; width,* 7 *inches.*

490—Small Blue and White Beaker

Trumpet-shaped neck and spreading base. White Ta Ch'ing porcelain, with brilliant blue landscape and figure subjects on upper and lower sections. The accessories include fir trees, boatmen, rocky ledges, flowers, and flocks of small birds. Bears (apocryphal) mark, within ring; ascribable to the Ch'ien-lung period (1736-1795).

Height, 9½ *inches; diameter,* 4⅞ *inches.*

491—Blue and White Pilgrim Bottle

Conventional shape, with small handles. White Ch'ien-lung porcelain, with deep underglaze blue decoration, presenting foliated arabesque and leafy scrolls that involve archaic dragon heads, together with formally posed lotus flowers. Shoulder encircled by other archaic dragon scrolls in angular border forms, while the neck is finished with a band of palm leaves, and the base with a palmation. Seal mark; made era of Ch'ien-lung (1736-1795). *Height,* 10¾ *inches; width,* 8½ *inches.*

492—Blue and White Ginger Jar

Ovoid shape. Clear white porcelain, with landscape and figures painted in underglaze blue, presenting the popular Chinese subject known as "*ch'i-lin Sung tzu,*" showing the fabulous but benign monster carrying the "senior wrangler," who has successfully passed his examinations; attended by young men who carry flags and "*lo-san*" umbrellas with streamers of state. Without mark; ascribable to the Yung-chêng period (1723-1735).

Height, 8½ *inches; diameter,* 7¾ *inches.*

493—Blue and White Gallipot-Shaped Jar

Called "wine jar," or *chiu-t'an-tzu,* by the Chinese. Clear white K'ang-hsi porcelain, with cobalt-blue underglaze painting, presenting an official in attire of the Ming period, with attendants, receiving a visitor in a garden pavilion, surrounded by trees and rockeries. Without mark; ascribed to the K'ang-hsi period (1662-1722).

Height, 10¾ *inches; diameter,* 7 *inches.*

494—Blue and White Hawthorn Jar

Ovoid shape; so-called "ginger jar." Clear white porcelain of the K'ang-hsi period; the brilliant cobalt-blue underglaze decoration, with cumulous-blue ground, show-

ing painted reticulations to represent fissures of ice, and white reserved clusterings of prunus blossoms (*mei-hua*), intermingled with scattered flowers or buds (emblems of the new year). Without mark; ascribable to the K'ang-hsi period (1662-1722). Has teakwood cover and stand.

Height, 8¾ *inches; diameter,* 7½ *inches.*

495—Blue and White Jar

Gallipot shape, called "*chiut'an-tzu*" (wine jar) by the Chinese. Clear white K'ang-hsi porcelain, with cobalt-blue underglaze painting, depicting an official (*Kuan-fu*) family receiving social callers, in Summer pavilion, opening on a garden, with rockery and palm tree accessories. Without mark; ascribable to the K'ang-hsi period (1662-1722).

Height, 10¾ *inches; diameter,* 7½ *inches.*

496—Blue and White Wine Jar

Gallipot shape, with wide neck. Early Ta Ch'ing porcelain, with cobalt-blue decoration under the vitreous glaze, presenting an official family, who receive visitors in a garden pavilion. The accessories include interior view of a wall, upon which appear wave motifs, while the exterior shows a terraced corner of the garden, with trees and rocks. Neck sustains four blue emblems of the "*pa chi-hsiang*," with fillets, on the white ground. Bears leaf mark, within ring; made era of K'ang-hsi (1662-1722).

Height, 9 *inches; diameter,* 8½ *inches.*

497—Blue and White Hawthorn Jar

Ovoid shape; so-called "ginger jar." Clear white porcelain of the K'ang-hsi period, with lustrous cobalt-blue underglaze decoration; cumulus-blue ground and painted reticulations to represent fissures of ice, re-

lieved by clusterings of prunus blossoms (*mei-hua*), reserved in the white, and intermingled with scattered single flowers or buds (emblems of the new year). Without mark; ascribable to the K'ang-hsi period (1662-1722).

Height, 9 inches; diameter, 8 inches.

498—Blue and White Porcelain Wine Jar

Dense white Ta Ch'ing porcelain, painted in dark blue, with the fabulous *fêng-huang* (phœnix) and *ch'i-lin*, both mythical creatures being considered as good omens when seen. The accessories of design include trees and rocks, and sceptre-head border around neck. Without mark; era of Ch'ien-lung (1736-1795).

Height, 10½ inches; diameter, 8 inches.

499—Blue and White Hawthorn Jar

Gallipot form (known as "wine jar" in China). Clear white porcelain of the K'ang-hsi period, with cobalt-blue decoration under the pellucid glazing, presenting the wild prunus tree (*mei-hua*) with branches spreading alternately downward from the shoulder and upward from the base, closely filled with the white blossoms and buds against a lustrous blue ground, slightly cross-hatched to suggest the breaking ice of Spring. The remaining embellishment includes herring-bone and sceptre-head borders at the neck and shoulder. Double ring mark underneath; era of K'ang-hsi (1662-1722).

Height, 10 inches; diameter, 7½ inches.

500—Pair of Blue and White Jars (*chiu-t'an-tzu*)

Gallipot shape, with low, wide neck (called "wine jars" in China); early Ta Ch'ing porcelain of white texture. The cobalt-blue underglaze decoration, on the white ground, presents a pair of phœnixes (*fêng-huang*) flying with spreading wings and long-plumed tails, mid

flowering peonies, scrolling stems and foliations. The base is encircled by a narrow herring-bone band, while the neck sustains a similar border, together with another of conventional sceptre-heads. Double ring mark; probably late K'ang-hsi (1662-1722).

Height, 11½ *inches; diameter,* 8½ *inches.*

501—Blue and White Porcelain Wine Jar

Dense white Ta Ch'ing porcelain, with cobalt-blue decoration of children studying in a school room and at play in a garden, attended by four female figures, among palm trees and rockery. The neck is finished by four Buddhist emblems and a narrow key-fret band. Bears *ling-chih* mark, within ring; late K'ang-hsi (1662-1722). Has teakwood cover.

Height, 10 *inches; diameter,* 8 *inches.*

502—Blue and White Porcelain Wine Jar

Dense white Ta Ch'ing porcelain, with cobalt-blue decoration presenting children studying and at play in a garden, attended by four female figures, among palm trees and rockery. Neck sustains four Buddhist emblems. Without mark; ascribable to the close of the K'ang-hsi period (1662-1722).

Height, 10 *inches; diameter,* 8 *inches.*

503—Soft Paste Blue and White Jar

Ovoid shape; so-called "soft-paste" porcelain, with cobalt-blue landscape decoration under the soft-toned glaze, showing crackle texture. The accessories of the scene include hills and a habitation, together with small figures, distant peaks, and a lake. Without mark; ascribable to the Ch'ien-lung period (1736-1795). Has teak stand.

Height, 7¼ *inches; diameter,* 6 *inches.*

504—Rare Blue and White Cabinet Vase

Tall ovoid or Mandarin shape, with copper band at rim; soft paste porcelain, with "crackle" texture and an underglaze blue decoration presenting a fairy in rich attire, with youthful attendant who carries a roll of silk. The accessories of the scene include garden rockeries and a fir tree, all beautifully painted in varied tones of cobalt-blue against the soft ivory-toned ground color. Without mark; ascribable to the era of Yung-chêng (1723-1735).

Height, 10 inches; diameter, 4⅝ inches.

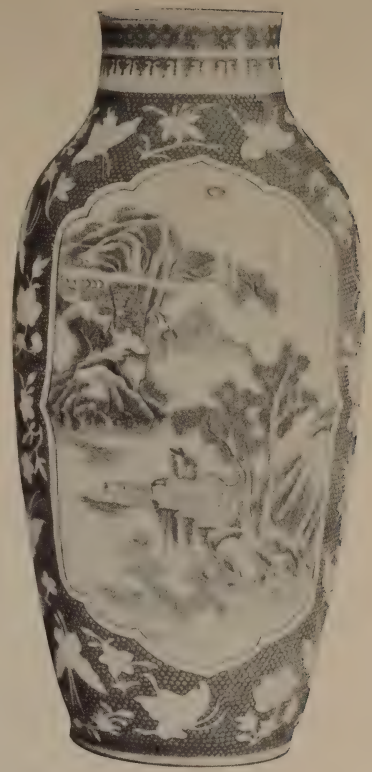
Illustrated.

505—Rare Blue and White Hawthorn Ginger Jar

Ovoid shape; pure white porcelain of the K'ang-hsi period, with deep cobalt - blue underglaze painting, presenting branches and blossoms of the *mei-hua* (prunus tree) in white reserve, against a pulsating ground of deep blue, showing cross-hatched lines of reticulation, suggesting the conventional fissures of breaking ice, emblematical of the near approach of Spring. Three quatrefoil panels hold varied forms of the *ch'i-lin,* painted in like deep blue on the white ground. Shoulder and base finished with small dentated bands. Without mark; K'ang-hsi period (1662-1722). Has teakwood cover and stand.

Height, 9 inches; diameter, 7½ inches.

504



510

506

506—Square Blue and White Soft Paste Vase

Quadrilateral shape; pure white textured "soft-paste" porcelain, the embellishment presenting upright bands and ridges on the four angles, molded in slight relief. The supplementary decoration, in underglaze cobalt-blue, consists of formally posed lotus blossom and foliated arabesques arranged in form of lateral and short horizontal bands, amid the raised ridges. Neck is finished by fretted and sceptre-head bands. Without mark; era of Yung-chêng (1723-1735). Has teakwood stand.

Height, 14 *inches; width,* 4 *inches.*

Illustrated.

507—Rare Blue and White Hawthorn Ginger Jar (*mei-hua kuan*)

Ovoid shape, with original cover. Pure white porcelain of the K'ang-hsi period, with lustrous and deep blue decoration under the brilliant glazing, displaying branching prunus (*mei-hua*) trees, commonly called "hawthorn," carefully rendered in white reserve, with the rounded buds and blossoms, against a ground of vibrating blue enhanced by cross-hatched reticulations, emblematically suggesting breaking ice and the approach of Spring. Three white quatrefoil panels are separately painted with objects that represent the "*po ku*," or "hundred antiques," and other felicitous emblems of the scholar, including vases, books and the writing materials, in deep cobalt-blue on the pellucid white ground. Without mark; ascribable to the K'ang-hsi period (1662-1722). Has teak stand.

Height, 9½ *inches; diameter,* 8 *inches.*

508—Remarkable Blue and White Hawthorn Jar (*Tai mei-hua kuan*)

Ovoid shape (larger than usual); clear white porcelain of the K'ang-hsi period, with deep cobalt-blue underglaze painting presenting spreading branches of the wild plum tree (*mei-hua*), or so-called "hawthorn," filled with numerous white blossoms and buds that fairly cover the surface, through them being seen a vibrating and brilliant blue ground, with cross-hatched reticulation in conventional form to suggest fissures of ice. This design is relieved by two large quatrefoil panels, superbly painted, in like brilliant blue, to represent the "*po-ku*," or precious antiques (tripods, vases with peacock feathers, and flowers), surrounded by various Buddhist emblems of happy augury; all carefully rendered in luminous blue on the pellucid white body color. Without mark, but ascribable to the K'ang-hsi period (1662-1722).

Height, 12 inches; diameter, 9 inches.

NOTE.—These blossoms are forced on dwarf trees in hot-houses for decorating rooms during the latter part of winter, about Chinese New Year season; hence the emblematical connection between ice and blossoms.

509—Blue and White Porcelain Vase

Graceful baluster form; with brilliant cobalt-blue decoration under the vitreous glaze, depicting the Sum-

mer palace of a prince, or high official, during the reception of distinguished visitors, who bear presents. The head of the house is seen seated, surrounded by members of his household, and servants that bear fans and emblems of state. The costumes are in the style of the Mings. Foot underneath bears six-character mark of the Ch'êng-hua period (Ming Dynasty). This object may be ascribed to the K'ang-hsi period (1662-1722). Mended at neck.

Height, 18¼ *inches; diameter,* 7 *inches.*

510—Blue and White Mandarin Vase

Graceful oviform or "Mandarin" shape, of quasi-eggshell thinness, with ornate embellishment presenting butterfly and flower brocading, in delicate white molded relief upon a blue ground, minutely painted to simulate shagreening. Two large vertical panels, in white reserve, represent effective landscape and mountain scenery, together with pavilion and minor accessories, including fir trees and a fisherman who stands on the bank of a stream watching his net. Neck is encircled by two narrow honeycomb and small tasseled borders. Without mark; ascribed to the era of Yung-chêng (1723-1735).

Height, 16 *inches; diameter,* 7 *inches.*

Illustrated.

511—Rare Blue Hawthorn Temple Jar

Oviform or gallipot shape, with bell-shaped cover. Fine white porcelain of the K'ang-hsi period, sustaining deep cobalt-blue underglaze painting with special care for the reserved white prunus (*mei-hua*) branches and blossoms, or so-called "hawthorn" design. The branches and twigs grow alternately downward and upward, with the well rounded white blossoms in

514

513

515

strong contrast against the vibrating blue background penciled over with reticulations in dark blue to represent breaking ice—an indication of approaching Spring. Finished with sceptre-head bordering at neck. Has original bell-shaped cover. Double-ring mark: made era of K'ang-hsi (1662-1722). Mended at rim.

Height, 16½ inches; diameter, 9½ inches.

512—Tall Blue and White Vase

512

Graceful baluster form. Clear white Ta Ch'ing porcelain, with brilliant cobalt-blue painting under the vitreous glaze, presenting a mountainous landscape, showing lake and boatmen. The accessories include rugged silicic peaks, rocky ledges, trees and habitations. The white neck is encircled by a simple narrow bordering in blue. Leaf mark, within ring; made era of Ch'ien-lung (1736-1795).

Height, 17¾ inches, diameter, 7½ inches.

513—Blue and White Beaker

Trumpet shape; white K'ang-hsi porcelain, with brilliant underglaze blue figure subject. The lower section depicts a high official or *Kuan-fu*, like a viceroy, who is entertaining visitors. The neck sustains a garden scene, with pavilion and the same Mandarin receiving messengers with dispatches. The cobalt-blue decoration includes

rockeries and great palm and fir trees, in deep color against the pure white ground. Ring mark; ascribable to the period of K'ang-hsi (1662-1722).

Height, 17¾ *inches; diameter,* 8⅜ *inches.*

Illustrated.

514—Tall Blue and White Beaker

Slender shape with flaring neck. Clear white porcelain of the K'ang-hsi period, with brilliant cobalt-blue decoration under the vitreous glazing. Upper and lower sections hold two panels each, with landscape and small figure subject, while the bulbous middle section displays four floral sprays, painted in varied shades of cobalt-blue against the pellucid white body color; narrow fret and other blue bands through the center. Bears leaf mark, within ring; ascribable to the K'ang-hsi period (1662-1722).

Height, 18 *inches; diameter,* 8 *inches.*

Illustrated.

515—Tall Blue and White Beaker

With bulbous body and flaring neck. Rare K'ang-hsi porcelain, with deep and luminous cobalt-blue underglaze painting on the pellucid white ground. The neck shows a high official walking, with his official tablet and attendants; the base sustains two scholars conferring together. The accessories of these pictorial views include palm trees and rockeries, beautifully rendered in exceptionally luminous blue tones. The bulbous center is finished by two large sprays, with blossoms and foliage, and two chevron borders in like deep blue on the white ground. Bears double ring mark; early K'ang-hsi period (1662-1722).

Height, 18½ *inches; diameter,* 8½ *inches.*

Illustrated.

516—Tall Blue and White Vase

Graceful baluster shape. Clear white porcelain of the K'ang-hsi period, showing brilliant blue painting under the vitreous glazing. Presenting interior view of a Summer palace opening on a terraced garden, occupied by an Empress, who is surrounded by her court and ladies-in-waiting, some of these bearing fans of state and bannerettes; on the steps before the Empress stands an official in ancient (Ming) costume, bearing a tablet, attended by servants who carry presents. The accessories of the scene include palm trees and vibrant blue rocks and cloud strata. The subject as a whole is beautifully painted in rich blue that shows varying depths. Bears a (complimentary) Ming (Ch'êng-hua) mark, but the work is ascribable to the period of K'ang-hsi (1662-1722).

Height, 17¼ *inches; diameter,* 6½ *inches.*

517—Remarkable Blue and White Vase (*Shih-tzu-p'ing*)

Tall gallipot shape, with wide neck and gracefully tapering body. Pure white paste, thin and of perfect technique; a rare example, with the so-called "orange peel" surface, and luminous cobalt-blue painting of great merit, under the brilliant glazing, depicting a mystical *Fu-lion* with its broad, grinning mask and bushy tail, together with its young cub and a ball attached to scrolling fillets. The design is known in China as "*Tai shih tzu kun hsiu chiu,*" or "*Fu-lion*

517

sporting with the brocaded ball." Simple narrow key (*lei-wên*) fret bands surround both neck and base. An exceptionally well painted motif of the lion in traditional form. Era of Yung-chêng (1723-1735). Has teak and ivory stand.

Height, 14 inches; diameter, 8 inches.

Illustrated.

518—Pair of Blue Hawthorn Ginger Jars (*shuang mei-hua kuan*)

Perfect ovoid shape; clear white kaolinic paste of purest texture, with symbolical decoration in brilliant cobalt-blue under the glaze, presenting branches of the wild prunus tree (known in China as "*mei-hua*"); the twigs are filled with blossoms, which alternately spread downward from rim of neck and upward from the base. Drawn in white reserve with great precision, against a ground of undulating blue, that is enhanced by reticulations with darker lines, to represent fissures in ice—intended to symbolize the breaking up of Winter, the prunus buds denoting the approach of Spring. Rim of neck is finished by a narrow dentated border, usually noted on the best examples. Without mark; made era of K'ang-hsi (1662-1722). Fitted with covers and stands of combination carved teakwood and ivory, in open-work design of prunus blossoms.

Height, 8¼ inches; diameter, 8 inches.

Illustrated.

519—Tall Blue and White Hawthorn Beaker

Oviform body with trumpet-shaped neck. Clear white porcelain of the K'ang-hsi period, with brilliant cobalt-blue decoration of the branching wild prunus (*mei-hua*), known more familiarly as "hawthorn," reserved in the white against a ground of deep, pulsating blue, show-

518

519

518

ing numerous white rounded blossoms as they burst forth in the early Spring, with the melting of ice represented by the reticulated or cross-hatched markings seen between the twigs and flowers. The shoulder, rim and base are surrounded by herring-bone bands. Double ring mark; era of K'ang-hsi (1662-1722).

Height, 18 *inches; diameter,* 8½ *inches.*

Illustrated.

520—Tall Blue and White Beaker

Slender shape, with flaring neck. Clear white porcelain of the K'ang-hsi period, with brilliant cobalt-blue decoration under the vitreous glazing. Upper and lower sections hold landscape subjects, with small figures, lake views, boats and blue hills; the bulbous middle section displays four floral sprays, symbolical of the seasons, painted in varied shades of cobalt against the white body color, with narrow fret and other blue bands through the center. Mark: leaf within ring; ascribed to the K'ang-hsi period (1662-1722). *Height,* 18½ *inches; diameter,* 9 *inches.*

521—Tall Blue and White Vase

Cylindrical shape; Ta Ming porcelain. Decorated in blue with a group of *ch'i-lins*, mythical but most gentle monsters, who, it is said, never appeared in the world but in times of great prosperity (the result of good government, or at the birth of a sage like Confucius, or of a genius). The largest (father of this interesting family) has a dragon's head, a scaly body, four legs and a bushy tail; the mother has in addition a pair of wings; the young cubs have not yet developed all their fabled characteristics. The accessories include rocks, palm trees and a moon. With biscuit foot. Attributed to the era of Wan-li (1573-1619) Ming Dynasty.

Height, 19 *inches; diameter,* 6 *inches.*

522—Tall Blue and White Beaker

Oviform body, with flaring neck. Dense white porcelain of the Ch'ien-lung period, with cobalt-blue underglaze decoration presenting the favorite combination of a fir and plum tree (*sung chu mei*) growing together with bamboo (meaning "the three plant friends," or "long life and happiness"). The subject appears also below, and is repeated again on the neck. Double ring mark; era of Ch'ien-lung (1736-1795).

Height, 17½ *inches; diameter,* 8½ *inches.*

523—Large Blue and White Pilgrim Bottle

Flattened circular or so-called "full moon" shape, with cylindrical neck and small recurved handles. Sonorous white Ch'ien-lung porcelain, with deep cobalt-blue decoration under the glaze; obverse and reverse presenting umbilicus center medallions holding stellated sceptre heads, surrounded by angular (*lei-wên*) fretted bands and wide radial borderings, in eight divisions, each of which holds one of the Buddhist emblems known as "*Pa chi-hsiang*," or precious objects of good omen. Scrolling arabesques border the

narrow ends, while similar scroll motifs on base and neck involve the sacred *ling-chih.* Seal mark: made era of Ch'ien-lung (1736-1795).

Height, 19½ *inches; diameter,* 15 *inches.*

524—Two Tall Blue and White Dragon Bottles

These graceful vases have pear-shaped bodies, with slender necks, and are modeled in clear white hard paste porcelain of the Yung-chêng period. Their decoration is in deep cobalt-blue underglaze painting, presenting nine Imperial dragons which are disporting midst symbolic cloud patches on the pellucid white ground. The base and neck are surrounded by a wave pattern bordering in a lighter tone of blue. Seal mark: made in the era of Yung-chêng (1723-1735).

Height, 16 *inches; diameter,* 8 *inches.*

525—Square Blue and White Vase

Quadrilateral shape; dense Ming porcelain of the Wan-li period. Decorated on the four sides with ascending and descending dragons in low relief, amid flowering twigs, picked out in the native cobalt of its period. The handles on the four sides have been removed. The neck shows a palm-leaf bordering; outer flange at upper rim displays a scroll motif, including an oblong panel inscribed with a six-character mark, reading "*Ta Ming Wan-li nien-chih*": made period of Wan-li (1573-1619) of the Great Ming Dynasty.

Height, 17 *inches; width,* 6 *inches.*

526—Large Blue and White Dragon Bottle

Noble bulbous body, with tubular neck. Sonorous white porcelain of the Yung-chêng period, with deep cobalt-blue painting under the pellucid glazing, presenting nine large dragons rising over the Cosmic Sea in quest of the "effulgent jewel of omnipotence," seen through scrolling nebulæ. The rim border at the neck includes the six-character mark; made era of Yung-chêng (1723-1735) of the Great Pure Ch'ing Dynasty.

Height, 20¾ inches; diameter, 14½ inches.

527—Large Blue and White Pilgrim Bottle

Flattened circular or so-called "full moon" shape, with cylindrical neck and small recurved handles. Sonorous white Ch'ien-lung porcelain; obverse and reverse with cobalt-blue decoration under the glaze, presenting an umbilicus center medallion holding stellated forms of sceptre heads, surrounded by angular key-fretted (*lei-wên*) bands and wide radial bordering, in eight divisions, each holding one of the Buddhist emblems known as "*pa*

chi-hsiang" or "precious objects of good omen." Scrolling arabesques border the narrow ends, while similar scroll motifs on base and neck involve the sacred *ling-chih*, introduced as a longevity emblem. Seal mark: made era of Ch'ien-lung (1736-1795).

Height, 19½ *inches; diameter,* 15 *inches.*

528—Blue and White Palace Vase

Quadrilateral form, with angular tube-like handles; dense white porcelain of the Ch'ien-lung period, with cobalt-blue underglaze painting on white ground. The obverse and reverse sustain large peach-form panels, in slight relief, decorated with nine emblematic peaches on twigs; amid these appear five bats (*wu-fu*), symbolizing so many blessings in life. The remaining body displays conventional lotus flowers and scrolling foliations, each large lotus blossom bearing a circular "*shou*" character of longevity. Flange of base and upper rim bordered by wave patterns, which are repeated on handles, while escalloped borderings finish the embellishment. With seal mark; made era of Ch'ien-lung (1736-1795).

Height, 19½ *inches; diameter* 11x9 *inches.*

529—Grand Blue and White Palace Vase

Ancient bronze shape, with ovate contour, having tubular handles for suspension. Sonorous white porcelain of the Yung-chêng period, with deep cobalt-blue underglaze painting, presenting varied wide and narrow border motifs in form of vines, lotus and passion flowers, symmetrically posed on the white ground. The base and rim of neck decorated with wave pattern matching the handles; other bordering consisting of the conventional key-fret, sceptre-head and spiral scrolls, including ornamental gadroon designs near base. Seal mark; made era of Yung-chêng (1723-1735).

Height, 24½ *inches; diameter,* 11 *inches.*

Illustrated.

529

530—Grand Blue and White Imperial Dragon Bottle

Bulbous shape, with tubular neck. Sonorous white porcelain of the Ch'ien-lung period, with deep cobalt-blue underglaze painting, presenting a well-balanced group of five Imperial dragons rampant, disporting among large lotus flowers and leafy scrolls. The scales of the dragons, like all the flowers and scrolls, show wonderful fidelity in the reserved white outlining, with great perfection in detail. The upper section of the neck is finished with narrow bands in wave and sceptre-head forms. Seal mark; made era of Ch'ien-lung (1736-1795).

Height, 23¼ inches; diameter, 15 inches.

531—Large Blue and White Dragon Plaque

Deep shape; hard white porcelain of the Yung-chêng period, showing deep cobalt-blue underglaze painting. Interior panel presenting a dragon rampant midst flowering vines. The bordering on either side carries two dragons surrounded by floral scrolls and lotus blossoms, and an outer border of wave pattern. Six-character mark, within ring; made era of Yung-chêng (1723-1735).

Diameter, 20 inches.

532—Large Blue and White Dragon Plaque

Similar to preceding.

533—Square Blue and White Panel

Table top; of late Ta Ch'ing porcelain, set in teakwood frame. The blue decoration shows conventionalized lotus flowers, with symmetrically posed scrolls and emblematic devices, surrounded by fretted bordering.

13¾ inches square.

534—Magnificent Large Club-Shaped Vase

Tall cylindrical body with curved shoulder and full neck. Clear white porcelain of the K'ang-hsi period, with deep

534

534

cobalt-blue mountain scenery, showing brilliant and vibrating sapphire tones under the glaze. A typical example of the idealized Chinese landscape is presented, after one of the great Ming or Yüan masters; the panoramic painting, completely covering the body, includes mountain heights that rear their fantastic peaks far into the sky, being vigorously rendered with a free hand and full brush. An aerial perspective is given by the use of the pure cobalt in broad touches, and again in soft washes of diluted color. Bluish summits of more remote peaks rise against the white background, while below, the ravines hold tall trees that stand out naturally through simple brush work. Ledges with pavilions which jut out over a lake are peopled with the members of a famed coterie of scholars referred to in an essay of the Fourth century, which has long been a favorite subject and familiar in Chinese art. Other figures, on the lake, are moving about in pleasure craft of ancient style, two of which are moored close to the shore and occupied by fishermen. The opposite shore shows cataracts that, with thread-like curves, feed the lake; beyond these appear islands and silicic peaks. The scene, enlivened by various groups of scholars, seated or otherwise engaged upon lower ledges close to the lake, includes an old sage riding upon a donkey to his favorite retreat. Viewed as a whole, the elements of this *chef d'œuvre* indicate the work of a hand and an eye that had learned all the lessons that early art could teach. The conventional decoration at the neck is completed by a series of narrow borders in lanceolated, dentated and other simple designs also in blue. Double ring mark; K'ang-hsi period (1662-1722). A rare and early example.

Height, 20½ inches; diameter, 10½ inches.

Illustrated.

535

535—Grand Imperial Dragon Bottle

Globular body with cylindrical neck; sonorous white Ch'ien-lung porcelain of rare technique. Decoration, delicately modeled, showing a pair of rampant five-clawed Imperial dragons in salient relief, midst cloud strata and flame-like exhalations, beautifully worked in the paste and coated over with a very light-toned celadon of exceptional quality. The blue and white background seen between the coiling dragons represents the Cosmic Sea, from which the two fabulous monsters have risen in furious combat. A striking and noteworthy example. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Height, 26¼ inches; diameter, 16 inches.

Illustrated.

536—Unique Cloisonné and Porcelain Vase

Hexagonal body, with metal frame, supporting six porcelain panels, each with sky-blue ground color, sustaining a bunch of grapes in soft underglaze "precious-stone" red, probably produced during the Ming period. The flaring neck and base enameled on copper, showing purple grapevine motifs on a bluish ground. The panel underneath is lavender colored porcelain, bearing a six-character mark; made era of Yung-chêng (1723-1735).

Height, 8¾ inches; diameter, 4½ inches.

537

537—Dark Myrtle-Green Vase

Squat body, with wide cylindrical neck. Dense pottery of reddish-brown texture, covered with an iridescent dark-green glaze of myrtle hue. One example appeared years ago and is now in the (E. C. Moore

room) Metropolitan Museum of Art. Ascribable to the Yung-chêng period.

Height, 8 *inches; diameter,* 5½ *inches.*

538—Coalescent Group of Six Bottles

Fashioned in form of six amphora-shaped bottles, the central nozzle being slightly taller than the surrounding five. Clear white porcelain of the Ch'ien-lung period, uniformly invested with a brilliant pearl-gray glaze of light azure tint. Bears blue seal mark; made era of Ch'ien-lung (1736-1795).

Height, 6½ *inches; diameter,* 5 *inches.*

539—Brown Metallic Soufflé Vase

Amphora-shaped *mei-p'ing*, with small neck. This is one of those vases which were made to hold a single flower. It is formed of Ch'ien-lung porcelain, which is uniformly covered with the so-called "iron rust" (*tieh-hsui hua*) *soufflé* glaze, which presents a rare copper-colored ground, with small particles or scales of iron imbedded under the final glazing. It is a beautiful specimen of this class. The vase bears an impressed seal mark: made during the era of Ch'ien-lung (1736-1795).

Height, 8 *inches; diameter,* 4 *inches.*

540—Monochrome Peacock-Blue Vase

Quadrilateral shape. Early Ta Ch'ing porcelain, with raised embellishment under a uniform deep "peacock-green" (*kung chüo-lu*) glazing, with fine *truitée* or "roe" crackle, presenting the eight mystical trigrams or *pa kua* (each side holding two of the groups, formed by broken and unbroken lines), used for divination and fortune-telling. Without mark; period of Ch'ien-lung (1736-1795). Has teak stand.

Height, 9½ *inches; width,* 3½ *inches.*

541—Monochrome Lavender-Colored Vase

Ovate bottle shape with bird handles and cover. Ch'ien-lung porcelain, with two flattened sides of body presenting peach-formed panels; uniformly coated in deep lavender-toned glaze of even quality. The cover, in like color, is surmounted by a recumbent *Fu-lion.* Blue seal mark; made era of Ch'ien-lung (1736-1795).

Total height, 11½ *inches; width,* 9x5 *inches.*

542—Monochrome Tea-Dust Soufflé Bottle (*ch'a-mo-yao*)

542

Graceful gourd shape, with bordered (*hu-lu*) center and slender sceptre-like handles. Ta Ch'ing porcelain of the Ch'ien-lung period, uniformly coated with a soft olive toned "tea dust" *soufflé* (*ch'a-mo*) glaze of rare perfection. Bears impressed seal mark; made era of Ch'ien-lung (1736-1795).

Height, 10½ *inches; diameter,* 5 *inches.*

543—Monochrome Sang de Poulet Cabinet Vase

Graceful oviform with short and slightly flaring neck. White porcelain of the Yung-chêng period, covered uniformly with a red glaze of the *sang de poulet* hue that shows the so-called "pear skin" texture in a modified degree. The interior of neck and rim left white, as is the foot. Without mark; ascribable to the reign of Yung-chêng (1723-1735).

Height, 11½ *inches; diameter,* 5½ *inches.*

544—Flambé Cabinet Vase

Graceful oviform, with small flaring neck. Dense kaolinic paste covered with a brilliant *flambé* (*yao p'ien*) or "transmutation" glaze, showing contiguous vertical streaking in variegated purplish, gray and crimson tones. Bears lightly impressed seal mark of the Ch'ien-lung period (1736-1795).

Height, 11 *inches; diameter,* 5 *inches.*

545—Monochrome Lavender-Colored Vase

Lozenge shape. Dense porcelain of the Ch'ien-lung period, uniformly covered with a brilliant lavender-colored (*yin-hui-sê*) glazing, under which appear the familiar eight mystical trigrams (*pa-kua*) in slight relief, used for divination, consisting of broken and unbroken lines formed in eight combinations, each of the four sides holding two groups. Bears seal mark; made era of Ch'ien-lung (1736-1795). Has teakwood stand.

Height, 13½ *inches; width,* 8¾x6 *inches.*

546—Monochrome Peacock-Blue Beaker

Coronet shape, with flaring neck and lateral projecting ridges on sides of the lower sections. Ch'ien-lung porcelain, uniformly coated in deep peacock-blue (*kung-chuo-lu*) glaze, showing the so-called *truitée* crackle. The raised embellishment, with hieratic motifs, includes a palm-leaf bordering around the neck. Without mark; era of Ch'ien-lung (1736-1795). Mended at rim.

Height, 13¾ *inches; diameter,* 8 *inches.*

547—Large Flambé Bottle

Bulbous pear-shaped body and cylindrical neck. Dense white kaolinic paste, coated with a polychrome *flambé* (*yao-pien*) glaze, which displays brilliant purplish-blue, red and grayish cloudings in large masses. Without mark; ascribable to the era of Chia-ch'ing (1796-1820).

Height, 15 *inches; diameter,* 10 *inches.*

548—Five-Necked Gray-Crackle Rosadon Vase (*tou tsui p'ing*)

Bulbous body, with five slender nozzles for single flowers. Dense white kaolinic paste, coated in grayish-white glaze with "giant crackle" veining, stained black and evenly distributed. Seal mark; made era of Ch'ien-lung (1736-1795).

Height, 10½ *inches; diameter,* 9 *inches.*

549—Remarkable Monochrome Gris-Perle Bottle

Graceful globular body, with slender cylindrical neck, slightly spreading toward rim. Rare Imperial porcelain of the Ch'ien-lung period; uniformly invested with an exceptional pearl-gray monochrome glaze, known also as "*claire-de-lune*" (a term generally applied to the thickly enameled pottery called "*yueh-pai*" in China, showing a very soft ceruleous tone of bluish-gray). Identical in color with the rare specimens of "*gris-perle*" classed with the "peach-bloom" family for their forms. This example, owing to its size and remarkable perfection in the soft, even coloring, may be regarded as unique. Sustains a blue seal mark; made in the reign of Emperor Ch'ien-lung (1736-1795) of the Ta Ch'ing Dynasty. Has teak stand.

Height, 15 *inches; diameter,* 9¼ *inches.*

550—Monochrome Tea-Dust Color Jardinière (*ch'a-mo-yao*)

Conventional globular shape. Dense porcelain of the Ch'ien-lung period, uniformly coated with a beautiful

light olive-toned "tea dust" glaze of rare *soufflé* quality and even color. Impressed seal mark; era of Ch'ien-lung (1736-1795).

Height, 9½ inches; diameter, 13 inches.

551—Monochrome Sang de Boeuf Jar

Globular shape; rim mounted with brass. Rare Ta Ming porcelain, invested with a remarkable *sang de bœuf* glaze of great depth and brilliancy, showing a superficial network of fine *truitée* crackle. This unique example is assumably the "precious stone (ruby) red" (*hsi-hung-pao-shih*), or so-called "sacrificial red" (*chi-hung*) referred to in early ceramic history, dating from the Hsüan-tê (Ming) period or earlier; the rarest of all monochrome colors known in China. Ming Dynasty (1368-1643).

Height, 5½ inches; diameter, 7½ inches.

Has *champlevé* enamel stand, with gilt-bronze and open work, made in the Eighteenth Century.

Height, 5 inches; diameter, 6 inches.

552—Brilliant Red Flambé Bottle

Pear-shaped, with slender neck. Kaolinic stoneware; coated with bluish flecked red glaze, that shows brilliant quality and great depth of color. The upper rim pre-

sents a grayish-blue crackle, with delicate purplish streaking. Bears impressed seal; made era of Ch'ien-lung (1736-1795).

Height, 14¼ *inches; diameter,* 6¾ *inches.*

553—Large Monochrome Tea-Dust Soufflé Vase (*ch'a-mo-yao*)

Flattened hexagonal form, with angular handles. Dense Ta Ch'ing porcelain of the Ch'ien-lung period, uniformly covered with a soft olive-toned "tea dust" (*ch'a-mo*) glaze of exceptionally even quality. Bears impressed seal mark; made era of Ch'ien-lung (1736-1795).

Height, 15 *inches; diameter,* 8½x7 *inches.*

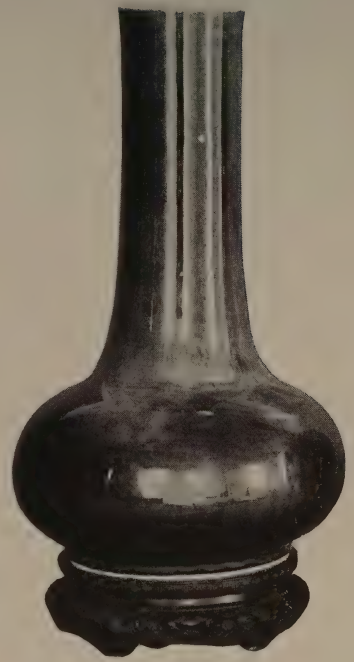
554—Monochrome Sang de Boeuf Bottle (*Lang-yao-p'ing*)

Bulbous shape, with ground neck; made to resemble a pomegranate. Rare *Lang-yao;* assumably made during the prefecture of *Lang Ting-so* (at Ch'ing-tê-Chên) in the reign of Emperor K'ang-hsi. Presenting an exceptional and typical *sang de bœuf* color, with slight flecking of lighter or clear ruby-like tints. The rim at the base, with great technical perfection, shows a clear line of celadon tinged red. Foot underneath shows rice-colored enamel with crackle texture. Without mark; era of K'ang-hsi (1662-1722). Has teak stand.

Height, 11 *inches; diameter,* 8½ *inches.*

555—Monochrome Sang de Boeuf Bottle (*Lang-yao*)

Typical shape, with compressed or thick-set body and long tubular neck. Dense kaolinic paste of the K'ang-hsi period, invested with a monochrome *sang de bœuf* glaze, which runs from brilliant ruby to pale ashen tints of opaque quality on the shoulder. The rim of neck is defined by a clear white line, and the inner surface of



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the neck, like the foot underneath, displays a rice-colored crackle glaze, with splash of red. An interesting example of the K'ang-hsi kilns (1662-1722).

Height, 15 *inches; diameter,* 8¾ *inches.*

Illustrated.

556—Monochrome Sang de Boeuf Bottle (*Lang-yao*)

Typical shape, with compressed or thick-set body and long, tubular neck. Dense kaolinic paste of the K'ang-hsi period, made during the prefecture of *Lang T'ing-so,* at *Ch'ing-tê-Chên* (hence termed "*Lang-yao*"); invested with a remarkably brilliant *sang de bœuf* glaze, showing slight variations, together with the "*lei de vin*" or clots of "ox blood" at the neck and around the base. Neck showing light ruby tints and defined by the usual white rim. Inner part of neck and the panel underneath with a rice-crackle glaze. Era of K'ang-hsi (1662-1722).

Height, 16¾ *inches; diameter,* 9½ *inches.*

Fitted with stand to offset the slight slant accidentally received in the kiln.

Illustrated.

557—Tall Sang de Boeuf Bottle (*Lang-yao*)

Pear-shaped body, with long, cylindrical neck. Rare K'ang-hsi porcelain, invested with a remarkably brilliant *sang de bœuf* glaze, exhibiting the typical streaking of "ruby" and "ox blood" red of the *Lang-yao* kind. The lip is defined by the prominent and clean white line, while the foot underneath is covered with the characteristic rice-colored crackle glazing. A rare specimen of its class. Era of K'ang-hsi (1662-1722).

Height, 17½ *inches; diameter,* 9 *inches.*

Illustrated.

558

559

560

558—Monochrome Celadon Bottle (*tung ch'ing yao*)

Pear-shaped body with tall tubular neck. Imperial porcelain (*tung ch'ing yao*) of the Ch'ien-lung period, with dragon and cloud motifs in low relief, involving bat forms (introduced as emblems of happiness) under the celadon glaze. Fine example. With impressed seal mark: made during the reign of Ch'ien-lung (1736-1795) of the Ta Ch'ing Dynasty.

Height, 11⅛ *inches; diameter,* 6 *inches.*

559—Unique Monochrome Celadon Vase (*Ch'ing-tzü*)

Oviform, with neck encircled by a coiled dragon, in high relief, freely modeled, together with the flaming orb, which appears in low relief close to the rim; early K'ang-hsi porcelain. The shoulder is finished by a series of salient linear bands, and the base by a conventional palm-leaf border in low relief. The whole is uniformly covered by a rich sea-green celadon glaze. Without mark; ascribable to the K'ang-hsi period (1662-1722). Has teakwood stand. *Height,* 9 *inches; diameter,* 6 *inches.*

Illustrated.

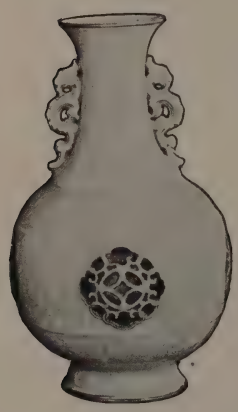
560—Monochrome Celadon Bottle (*tung ch'ing yao*)

Bulbous gourd shape, cabinet size, with slender, long-stemmed handles; rare porcelain of the Ch'ien-lung period. The delicately modeled floral relief motifs under the celadon glaze include scrolling vines and lotus flowers, and there are numerous conventional borderings. Rare form and perfect technique. Blue seal mark; made era of Ch'ien-lung (1736-1795).

Height, 9½ inches; diameter, 7 inches.

Illustrated.

561—Monochrome Celadon Double Vase



Graceful bottle form, with slightly flaring neck and dragon handles. Imperial porcelain, uniquely fashioned, with an inner blue and white vessel to hold water, while the exterior shell or casing (more than an inch removed) is pierced with four foliated panels in ornate design of emblems, through which is seen the blue bats and cloud decoration of interior vase. The exterior is elaborately embellished with recurrent border motifs, in low relief, showing floral and arabesque patterns under the celadon glazing. Fine specimen of the technique and skill of the Eighteenth Century potters. Bears impressed seal mark; made era of Ch'ien-lung (1736-1795).

Height, 12½ inches; diameter, 7 inches.

562—Monochrome Celadon Vase (*tung ch'ing yao*)

Quadrilateral shape; cabinet size. Imperial Ch'ien-lung porcelain, with delicately modeled relief embellishment under the pellucid light celadon glazing, showing peach-formed panels (on the obverse and reverse) that

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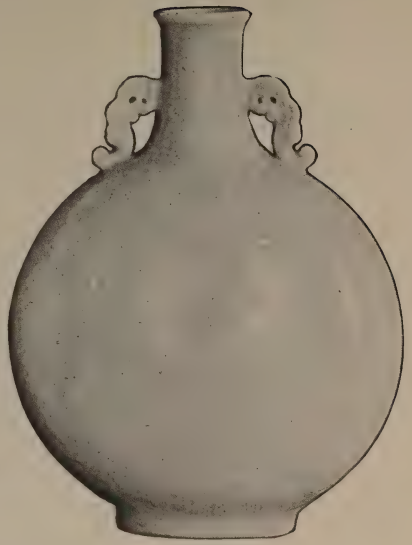

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sustain lotus flower motifs; the outer field holding five symbolical bats amid small cloud patches. The remaining decoration, in like low relief, includes archaic bordering copied from ancient bronzes. Blue seal mark; made era of Ch'ien-lung (1736-1795). Has teak stand.

Height, 12¼ *inches; width,* 7x5 *inches.*

563—Superb Monochrome Celadon Vase (*tung ch'ing yao*)

Graceful bulbous body and beaker-shaped neck with dragon-head handles and overhanging escalloped collar at upper rim. Rare Imperial porcelain of the Ch'ien-lung period, with ornate embellishment delicately modeled in relief, under the pellucid celadon glaze presenting scrolling vines and uniformly posed lotus flowers on the bulbous body. The neck shows archaic dragons and bats, which support Buddhist emblems. Bears impressed seal mark; made in the reign of Ch'ien-lung (1736-1795) of the Ta Ch'ing Dynasty. Has teak stand.

Height, 20 *inches; diameter,* 12½ *inches.*

Illustrated.

564—Large Celadon Pilgrim Bottle (*tung ch'ing yao*)

Conventional flattened form with short cylindrical neck and two small handles. Fine porcelain (*tung ch'ing yao*) of the Ch'ien-lung period, presenting ornate embellishment, in delicate relief, in the form of arabesque scrolls and formally posed lotus flowers, under the celadon glazing, showing remarkably uniform quality and clear tones. Blue seal mark; made era of Ch'ien-lung (1736-1795).

Height, 18 *inches; diameter* 15x8 *inches.*

565—Superb Large Celadon Bottle (*tung ch'ing yao*)

Noble form, with globular body and tubular neck. Rare Imperial porcelain, with delicately rendered linear border

567

motifs, in archaic and angular hieratic forms, involving mask-line lineaments of the *t'ao t'ieh yên* or "dreaded land ogre" (copied from very ancient bronzes). Neck with similar raised border embellishment, including escalloped and archaic scroll forms. The whole is uniformly covered with a translucent celadon glaze of remarkable quality. Bears blue seal mark; made era of Ch'ien-lung (1736-1795). With teak stand.

Height, 22 inches; diameter, 15¾ inches.

Illustrated.

566—Large Celadon Plaque

Deep shape; sonorous porcelain of the Yung-Chêng period. Panel displaying conventional dragon, in low relief, disporting among cloud patches, under the sea-green celadon glaze. Outer border plain, while underside is bordered by a palmation band. Seal mark; made era of Yung-Chêng (1723-1735).

Diameter, 20 inches.

567—Large Monochrome Lavender-Blue Bottle

Bulbous pear-shaped body with tubular neck. Sonorous Ch'ien-lung porcelain, ornamented with large lotus flowers and scrolling leafy vines, moulded in low relief, under the deep lavender colored (*yin-hui-sê*) glaze, often termed "starch blue," showing variations in its depths or where the glaze is thinnest on elevations of the salient embellishment. Without mark; ascribable to the era of Ch'ien-lung (1736-1795). Has teak stand.

Height, 21 inches; diameter, 15 inches.

Illustrated.

568—Large Monochrome Claire de Lune Vase

Oviform body with flaring neck and archaic dragon handles. Fine white Ta Ch'ing porcelain of the Ch'ien-

lung period, covered uniformly with a sky-blue (*ch-in*) glaze of the *claire de lune* order, showing rare distinction and purity. Without mark; ascribable to the era of Ch'ien-lung (1736-1795).

Height, 15¼ *inches; diameter,* 9½ *inches.*

569—Superb Monochrome Sky-Blue Bottle

Graceful globular body with slender cylindrical neck. Clear white porcelain of the Ta Ch'ing dynasty (early), invested with a brilliant "sky-blue" glaze that displays an exceptional and rare cerulean tint, between *yin hui sê* (lavender) and *t'ien-lan* (azure-blue), most highly esteemed by native connoisseurs. Without mark; but may be attributed to the short period of Yung-chêng (1723-1735) or the first years of Ch'ien-lung (1736-1795). Has teak stand.

Height, 17½ *inches; diameter,* 10½ *inches.*

570—Imposing Gray-Crackle Giant Vase

Hexagonal, with tubular handles. Sonorous Ta Ch'ing porcelain of the Yung-chêng period, fashioned in form of an ancient bronze, uniformly coated in gray (*hui-se*) glaze, upon which figures the so-called *po-sui* or "giant crackle" (of "hundred dangers") as an embellishment. Sunken panel underneath, in like gray glaze, bears blue seal of the Yung-chêng period (1723-1735).

Height, 25 *inches; width,* 16x13 *inches.*

571—Two Monochrome Blue Bowls

White Ch'ien-lung porcelain. Exterior covered with a brilliant sapphire-blue glaze of uniform quality. Blue seal mark; made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

572—Two Russet-Red Bowls

White Yung-chêng porcelain. Exterior sustaining a russet-red toned glaze "*lo-fei*" or "liver" color variety. Interior is plain white. Panel underneath with blue six-character mark (within a double ring); era of Yung-chêng (1723-1735).

Diameter, 6 inches.

573—Red Monochrome Glazed Bowl

Deep shape; early Ta Ch'ing porcelain. Interior and exterior uniformly coated with *haricot rouge* glaze, of uniform color, showing white rim. Blue six-character mark, within ring, of the K'ang-hsi period; obviously made during the era of Ch'ien-lung (1736-1795).

Diameter, 5¼ inches.

574—Red Monochrome Glazed Bowl

To match the preceding.

Diameter, 5¼ inches.

575—Two Red Monochrome Bowls

White Ta Ch'ing porcelain. Exterior is covered with a so-called "liver colored" or *lo-fei* glaze; interior is plain white. One bears mark: made era of Tao Kuang (1821-1850).

Diameter, 6 inches.

576—Two Blue Monochrome Bowls

White Ch'ien-lung porcelain. Exterior covered with a brilliant sapphire-blue glaze of uniform quality. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 7⅜ inches.

577—Two Monochrome Sapphire-Blue Bowls

Deep shape; Ch'ien-lung porcelain. Uniformly covered with a deep sapphire-blue glaze, brilliant and of even quality. With seal marks of the Ch'ien-lung period (1736-1795).

Diameter, 7 inches.

578—Two Monochrome Sapphire-Blue Bowls

To match the preceding.

Diameter, 7 inches.

579—Two Monochrome Blue Bowls

White Ch'ien-lung porcelain; presenting a plain white interior. Exterior covered with a brilliant sapphire-blue glaze of uniform quality. Blue seal mark: made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

580—Thirteen Small Monochrome Blue Plates

Ta Ch'ing porcelain. Covered uniformly with a brilliant sapphire-blue glaze. Panel underneath with (apocryphal) Hsüan-tê six-character mark, but made era of Ch'ien-lung (1736-1795).

Diameter, 6 inches.

581—Twelve Small Monochrome Blue Plates

To match the preceding.

Diameter, 6 inches.

582—Four Blue Monochrome Plates

Fine white Ta Ch'ing porcelain. Interior presenting a delicately engraved dragon motif, under the white glaze; exterior coated in sapphire-blue glaze. Six-character mark: made era of Yung-chêng (1723-1735).

Diameter, 8 inches.

emblems appear on the side, with flowers and floral scrolls between; the outside is decorated with flowers and scrolls in varicolored enamels. Ch'ien-lung period (1736-1795).

Height, 2 inches; diameter, 4¼ inches.

591—Peking Enamel Plate

Turquoise-blue enamel on copper. Decorated with a circular medallion that holds felicitous characters, "*hsuang-hsi*" ("wedded joy"), in red, the field being filled with floral scrolls. Seal mark; era of Chia-ch'ing (1796-1820)

Diameter, 6 inches.

592—Small Cloisonné Beaker

Quadrilateral shape, with dentated flanges at four corners (copy of old bronze). The character "*fu*" (for happiness) appears on all four sides. Neck and foot sustain palm leaves in varied enamels. Without mark; era of Ch'ien-lung (1736-1795).

Height, 4½ inches; width, 2x2 inches.

593—Small Ming Cloisonné Tripod Censer

Low form, with twisted bronze rim handles and low rudimentary feet. The cloisonné enamel presenting a deep turquoise-blue ground, with grapevines and foliage picked out in typical colors of the Wan-li period (1573-1619) of the Ming Dynasty. Without cover.)

Height, 3 inches; diameter, 4½ inches.

594—Cloisonné Enamel Tripod Censer and Cover

Light blue enamel ground, with gilt lion's head handles and rings. Body and legs covered with lotus flowers and floral scrolls in colored enamels. Small border of sceptre-heads surrounds shoulder. Cover with like designs and colored enamels. Ch'ien-lung period (1736-1795).

Height, 7 inches; diameter, 6 inches.

595—Small Cloisonné Enamel Tripod Censer

Globular body, with gilt-bronze lion mask and ring handles. The cloisonné enamel, with turquoise-blue ground, has lanceolated bordering, together with symbolical bat designs in varied colors. The gilt-bronze cover is finished with five open-work bat forms and circular "*shou*" emblems under knob. Ch'ien-lung period (1736-1795).

Height, 4½ inches; diameter, 4 inches.

596—Ming Cloisonné Enamel Tripod Censer

Wide flaring rim, supported on three small bronze feet, and including grotesque lion-mask handles. The cloisonné enamel has the typical turquoise-blue ground, with lotus flowers and scrolling vines in varied colors. The interior is finished with a cloisonné enamel bordering in grapevine design and rich coloring of the Wan-li period (1573-1619), Ming Dynasty.

Height, 4 inches; diameter, 6½ inches.

597—Peking Enamel Sectional Box

Delicately painted enameling on copper; being a miniature form of the larger boxes made for carrying clothing or food (commonly set in a frame and transported by the use of a long pole between two men). The side sections of this small box show floral and arabesque scrolls, in varied enamel colors on a rich lemon-yellow ground, relieved by quatrefoil landscape medallions in *rose camaïeu.* Top panel of cover displays a light ground, with branch of plum tree (*mei-hua*) in blossom, amid peonies, beautifully rendered, together with flying

birds. Interior of sections finished in turquoise color; the frame is in chased gilt bronze. Bears seal mark; made era of Ch'ien-lung (1736-1795).

Height, with frame, 7½ inches; width, 5¼x3⅜ inches.

598—Cloisonné Enamel Censer, with Cover

Rectangular shape, with dentated corners, raised on four tall curved legs, and with upturned rim handles. The cloisonné decoration, with turquoise-blue ground, consists of lotus flowers and leafy scrolls in varied light colors; each of the sides includes the character "*lu*" (meaning "official honors"). These characters are repeated on the oblong gilt-bronze cover, midst ornate scroll designs, which has a large open-work knob. The four chased and gilt legs are embellished with dragon heads and champlevé motifs. Made period of Ch'ien-lung (1736-1795).

Height, 8½ inches; width, 5½x4 inches.

599—Superb Peking Enamel Vase (*Yang tz'u p'ing*)

Graceful hexagonal shape, with flaring neck and round base. The enamel painting (on copper) presents varied

landscape subjects in European style, together with gay plumaged birds, enclosed by floral bordering. The neck and base sustain uniform flowering, scroll and fruit motifs, rendered in delicate colors on brilliant yellow enameled ground, which is further enriched by minute red speckling. Underneath panel bears Imperial factory seal; made era of Ch'ien-lung (1736-1795).

Height, 13 *inches; diameter,* 6¼ *inches.*

600—Cloisonné Enamel Wine Pot with Cover (*chiu hu*)

Light turquoise-blue ground, decorated with four "*Fu dogs*" playing with a brocaded ball, the interspaces being filled with scrolls and clouds. Ornate gadroon border surrounds shoulder and base, while lotus flowers and vines decorate the cover; the neck carries chrysanthemum flowers and leaves. With mark reading, "*Ch'ing-tai nien-chih*"; made in the reign of Ch'ing-tai (1450-1456) of the Ming Dynasty.

Height, with cover, 9½ *inches.*

601—Coalescent Cloisonné Enamel Vase and Jar

Presenting a small oviform jar uniquely joined to a slender vase. The former, with turquoise-blue ground, has red bats flying midst blue and white cloud ornaments, while the vase, with similar blue ground, displays multicolored lotus flowers, foliated scrolls and bordering in varied patterns and colors. Era of Ch'ien-lung (1736-1795). Has stand. *Height,* 6¼ *inches; width,* 5½x3½ *inches.*

602—Large Ming Cloisonné Enamel Plate

Front and underside uniformly covered with a cloisonné decoration with a light turquoise-blue ground, sustaining leafy vines and numerous lotus blossoms picked out in varied colors and typical of an early period in the Great Ming Dynasty (1468-1643).

Diameter, 10 *inches.*

603—Five Cloisonné Enamel Altar Pieces (Set of)
(*Garniture de Cheminée*)

These *wu kung* include a tripod censer with cover, a pair of pricket candlesticks and a pair of beakers. The cloisonné decoration is of homogeneous character in both design and coloring, showing floral scroll and palm-leaf bordering. The censer has an upturned handle, a rich open-work cover, and three curved dragon feet in gilt bronze, while the gadroon border at the shoulder is incrusted with turquoise enamel, thickly applied to resemble the stone itself. Mark: era of Ch'ien-lung (1736-1795).

Height of censer, 13 *inches.*
Height of candlesticks, 9½ *inches.*
Height of beakers, 9 *inches.*

604—Cloisonné Enamel Tripod Censer (without Cover)

Light blue enamel body, covered with lotus flowers and vines in varied enamels. Rim and legs of plain copper bronze. Without mark; era of Ch'ing-tai (1450-1456) of the Great Ming Dynasty.

Height, 5 *inches; diameter,* 8½ *inches.*

605—Pair of Cloisonné Enamel Lanterns

Quadrilateral shape, raised on gilt-bronze and enameled stands. Obverse and reverse with glass panels and cloisonné enamel open-work bordering, while the end panels, with gilt-bronze open-work in ornate scroll design, revealing flowers and bats, are finished with ring handles. Red colored paper linings. Era of Ch'ien-lung (1736-1795).

Height, 10 *inches; width,* 6½x4¼ *inches.*

606—Tall Ming Cloisonné Enamel Bowl

Deep shape, with gilt-bronze chimæra-head handles. The interior with white cloisonné enamel ground, presenting lotus flowers and foliated scrolls in varied colors, cen-

tered at the bottom by a winged dragon in medallion. Exterior, with deep blue ground, sustaining a pair of dragons rising above the sea, midst rocks and cloud patches above, the mouth of each dragon holding a sacred lotus flower. Mark underneath (on sunken table) reads, "*Ta Ming Ch'ing-tai nien-chih*"; period of Ch'ing-tai (1450-1456).

Height, 6 inches; diameter, 6½ inches.

607—Pair of Gilt-Bronze Champlevé Jardinières

Graceful foliated form, with ribbed sides and lanceolated rim. The champlevé enamel embellishment in archaic and flower design, to represent incrustations of several semi-precious stones, including coral, turquoise, lapis-lazuli and ruby colors. Made era of Ch'ien-lung (1736-1795) of the Great Ch'ing Dynasty. On teak stands.

Height, 9 inches; diameter, 10 inches.

608—Cloisonné Enamel Tripod Censer

Dark blue enamel ground, with two broad borders around body, containing archaic angular dragon motifs (copied from ancient bronzes). The bottom underneath is covered with flowers and fruit, above sea waves and rocks. Legs with similar enameling, including ogre masks. Chased brass seal mark of the Ch'ien-lung period (1736-1795).

Height, with handles, 10 inches; diameter, 8½ inches.

609—Cloisonné Enamel Altar Pieces (Set of)
(*Garniture de Cheminée*)

These *wu kung* include the tripod censer, with cover, a pair of pricket candlesticks and a pair of beakers. The cloisonné decoration shows a turquoise-blue ground, with floral vine, scroll and bat motifs, together with conventional gadroon bordering. The tripod has upturned

handles and an open-work cover, together with three lion-headed curved feet in gilt-bronze. Made era of Ch'ien-lung (1736-1795).

Height of censer, 13½ *inches.*
Height of candlesticks, 12½ *inches.*
Height of beakers, 12 *inches.*

610—Cloisonné Enamel Tripod Censer

Body and cover presenting a light turquoise-blue ground covered with lotus flowers and twining vines in several colors; the former sustaining six quatrefoil medallions, including emblematic fruit, while the cover shows three medallions, with dark blue ground, covered with flowers and fruits in colored enamels. Legs curving upward from dragons' heads turned upward. Ch'ien-lung period (1736-1795).

Height, with cover, 14½ *inches.*
Width, between handles, 12 *inches.*

611—Ming Cloisonné Enamel Tripod

Everted bowl shaped, with "*shih-lung*" dragon handles grasping the rim of gilt bronze, and raised on three elephant feet. The cloisonné embellishment covers the interior and exterior alike; with lotus and chrysanthemum flowers, midst leafy scrolls, in typical colors of the Ming Dynasty. Bears graven seal mark; made era of Ch'ing-tai (1450-1456).

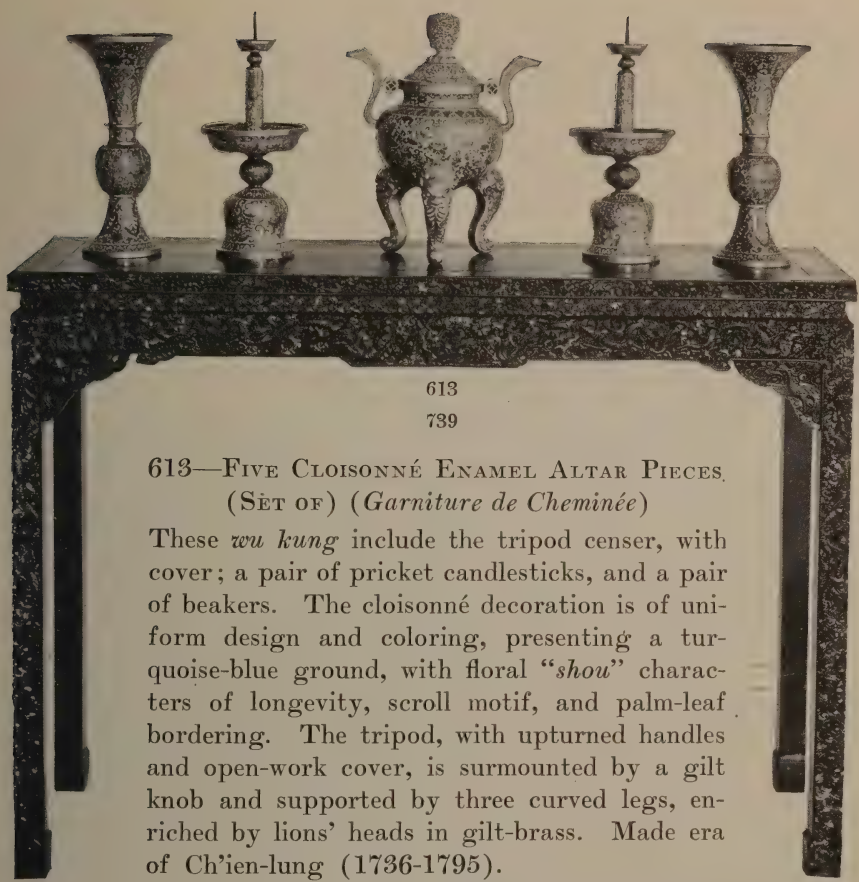
Height, 8¾ *inches.*
Width, between handles, 11 *inches.*

612—Ming Cloisonné Enamel Bottle

Mei-p'ing or gallipot shape, with small neck and tube to hold a single twig of prunus blossoms in season. The typical and rich turquoise-blue ground sustains conventional leafy scrolls and lotus flowers in deep lapis-blue, Indian-red, yellow, green and white. The base is finished by a gadroon bordering with red outlines. Period of Wan-li (1573-1619) of the Great Ming Dynasty.

Height, 12½ *inches; diameter,* 7 *inches.*

Illustrated.



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613—Five Cloisonné Enamel Altar Pieces (Set of) (*Garniture de Cheminée*)

These *wu kung* include the tripod censer, with cover; a pair of pricket candlesticks, and a pair of beakers. The cloisonné decoration is of uniform design and coloring, presenting a turquoise-blue ground, with floral "*shou*" characters of longevity, scroll motif, and palm-leaf bordering. The tripod, with upturned handles and open-work cover, is surmounted by a gilt knob and supported by three curved legs, enriched by lions' heads in gilt-brass. Made era of Ch'ien-lung (1736-1795).

Height of censer, 15 *inches.*
Height of candlesticks, 13 *inches.*
Height of beakers, 13 *inches.*

614—Pair of Cloisonné Enamel Hanging Lanterns

Square shape, with pedestals, and curved, roof-like tops, of open and gilded metal work, enriched by varied forms of light-colored enamels. The four glass sides show filigree setting and gilt-brass columns. From the four

corners of the projecting top are trappings of colored beads, supporting small enamel plaques bearing the eight Buddhist emblems in bright enamels. Ch'ien-lung period (1736-1795).

Height, 20 inches; diameter, 9 inches.

615—Large Ming Cloisonné Enamel Vase

Bulbous oviform, with enameled mask and loose ring handles (copied from ancient bronzes and pottery of the Han Dynasty). The cloisonné design presenting a series of large lotus flowers, formally posed midst scrolling vines and brilliant colors on a ground of rich turquoise-toned blue, interrupted by gilt linear bands, which match flanges of rim and base. Period of Wan-li (1573-1619) of the Great Ming Dynasty.

Height, 15½ inches; diameter, 10 inches.

616—Cloisonné Enamel Duck, with Vase on Back

Copied from an ancient bronze shape ("*chiu ch'e tsun*"). Light blue enamel ground, with feathers and tail filled in with darker blue. The vase on duck's back presenting floral designs in several colors, on turquoise-blue enamel ground. Made era of Ch'ien-lung (1736-1795).

Height, 13¾ inches; width, 9x3½ inches.

Illustrated.

617—Tall Cloisonné Enamel Beaker (*hua-ku*)

Slender cornet form, with trumpet-like neck; fashioned in two sections and displaying four lateral (*arête*) dentated ridges on sides. The cloisonné floral and scroll motifs, together with palm-leaf and fret border patterns, are picked out in light enamel colors on a turquoise-blue ground. Bears engraved seal mark; era of Ch'ien-lung (1736-1795).

Height, 21 inches; diameter, 9 inches (at rim).

618 612 616 619

618—Cloisonné Buddhist Temple Ornament or Stupa

Raised on square pedestal, with gallery enclosing the rounded base that sustains gilt gadroons and three concentric fret bands in blue enamel. The oviform body (with gilt lion-heads, bordering and trappings) presents a light blue ground, filled with conventional floral and scroll designs in light enamel coloring. Above this rises a column with contiguous blue-enameled rings, which support a fringed canopy (*san*) and crescent, with an emblem in gilt-bronze and red enamel. The square enameled pedestal has light blue enamel borders, with floral designs in colors, and gilt corner ornaments in relief. Ch'ien-lung period (1736-1795).

Height, 18½ *inches; base,* 7¼ *inches.*

Illustrated.

619—Cloisonné Enamel Bottle

Graceful gourd shape, with bulbous neck and sceptre-head handles. The cloisonné embellishment, with turquoise-blue ground, sustains large peony flowers and leafy scrolls, in typical colors of the Seventeenth Century. The decoration is completed at the base by an escalloped border, which reveals "*shou*" characters of longevity, together with bat emblems of happiness. Attributable to late Ming or early K'ang-hsi period.

Height, 13¼ *inches; diameter,* 9 *inches.*

Illustrated.

620—Two Square Cloisonné Enameled Panels

Presenting landscape subjects, with four descriptive words at top (*shan-tsun-nung-ching*), meaning "mountain village—prosperous farming." Displaying a background of hills and clouds against a light-blue sky; a river flows down from the hills through the foreground, where are farm houses, whose yards are stored with haystacks

and grain, with a stone flour mill (simply a heavy round stone for rolling by hand over another flat stone) at the door of each yard. Lotus flowers grow in the stream and spread their round leaves on its surface. Dogs and fowls appear outside the gates. Era of Ch'ien-lung (1736-1795).

Diameter, 15*x*15 *inches.*

621—Tall Cloisonné Enamel Bottle-Shaped Vase

Bulbous pear-shaped body, with attenuated tubular neck. Enameled ground of pale turquoise-blue, agreeably sustaining many kinds of flowers in detached sprays, and light coloring, with foliage, the interspaces being scattered with small cubes of gold. The base is surrounded by an ornate gadroon border. Era of Ch'ien-lung (1736-1795).

Height, 19½ *inches; diameter,* 11½ *inches.*

622—Cloisonné Enamel Picture Panel

Mounted as a screen, with carved wood frame and stand. Panel sustaining two five-clawed dragons, one yellow and the other green, playing with a large white pearl between them, the pearl giving out rays of red light like the dragons' bodies. Posed on a light blue ground, midst multi-colored cloud patches. Panel (12 by 20 inches) made during the Wan-li period (1573-1619) of the Ming Dynasty.

Total height, 24 *inches; total width,* 24½ *inches.*

623—Cloisonné Enamel Panel Mounted as a Screen

With carved wood frame and stand. The obverse, with dark blue enameled ground, sustains the eight Buddhist emblems (*pa chi-hsiang*), encircled by vines in light blue enamel. The reverse displays eight large lotus flowers in conventional design, surrounded by vines and leaves in varied colors. Panel, 12 by 19 inches. Wan-li period (1573-1619) of the Ta Ming Dynasty.

Total height, 21 *inches; width,* 23 *inches.*

624—Large Cloisonné Enamel Plaque

Interior, with ground of light blue enamel, displaying two dragons and conventional flowers in various colors. Inner border showing large lotus flowers, and the outside border the eight Buddhist emblems (*pa chi-hsiang*) midst flowers. Small cloud patches appear at the bottom. Finished with a fine enameled six-character mark, enclosed within panel of sceptre-heads and fret borders; made era of Wan-li (1573-1619).

Diameter, 22½ inches.

625—Large Ming Cloisonné Brazier, with Cover

Low cylindrical shape, with projecting escalloped bordering at rim. The body, with middle section and cover, is raised on three monster feet, in form of elephant heads, with attached cloisonné wings. Enameled decoration on lower section showing six horses, midst small cloud patches and hills, while the upper flanged bordering of rim presents blue *shih-lung* dragons and red "*shou*" characters. The gilt-bronze cylinder, with open-work in form of dragon and phœnix designs, includes cloisonné enamel bordering; the forms are repeated on the cover, with pierced circular emblems and a large knob. Wan-li period (1573-1619) of the Ming Dynasty.

Height, 20 inches; diameter, 20 inches.

626—Pair of Large Cloisonné Enamel Vases

Bulbous oviform, with attenuated neck and archaic (blue enameled) dragon handles. The cloisonné embellishment, with light turquoise-blue ground, presents red and blue *shou* characters of longevity, with floral scrolls and numerous bats—introduced as emblems of happiness. Body sustains four gilt-bronze medallions, with dragons and open cloud forms, through which may be seen an inner vessel of cloisonné lotus flowers on a white ground. The

626 622 626

shoulder is finished by an interlaced bordering of bronze and champlevé lanceolations. Made era of Ch'ien-lung (1736-1795).

Height, 18¼ *inches; diameter,* 13 *inches.*

Illustrated.

627—Tall Square Cloisonné Enamel Beaker

Quadrilateral shape, with wide flaring neck; buttressed with eight vertical brass ridges in dentated (*arête*) forms, copied from ancient bronzes. The cloisonné enamel decoration, on the four sides, presents hieratic design in which the lineaments of the dreaded land ogre, "*t'ao t'ieh-yen,*" are clearly defined. The remaining surfaces show archaic dragon heads, with scrolls, lotus flowers and palm-leaf bordering. Period of Ch'ing-tai (1450-1456) of the Ming Dynasty.

Height, 23 *inches; diameter,* 14 *inches.*

628—Ming Cloisonné Enamel Brazier

Low form, with wide-spreading foliated flange at rim, presenting cloisonné embellishment in the form of six blue dragon vignettes, relieved by a ground of small diapered design. The exterior, with turquoise-blue body color, shows conventional lotus flowers and scrolling vines in the typical enamels of the Wan-li period (1573-1619), Ming Dynasty. The three gilt-bronze legs are fashioned in form of elephant heads and trunks. This piece was buried in the ground during the siege of Peking (1900-1901).

Height, 10½ *inches; diameter,* 22½ *inches.*

629—Large Cloisonné Enamel Jardinière

Low, globular shape, with light blue body color, sustaining a wide border of angular archaic dragon scrolls (copied from ancient bronze), picked out chiefly in deep lapis-blue and green. This motif is enclosed above and

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below by small fretted diapering. The neck is encircled by a narrow key-fret (*lei-wên*) and small sceptre-head bordering in like coloring, while the base is finished with an ornate gadroon border. Underside showing conventional lotus flower panel and fretting. Made era of Ch'ien-lung (1736-1795).

Height, 11 *inches; diameter,* 19 *inches.*

630—Two Large Cloisonné Enamel Vases

Impressive oviform, slightly tapering toward rim, relieved by dragon handles in gilt-bronze. The elaborate cloisonné embellishment presents panoramic landscape views, with lake, bridge, habitations and human figures picked out in agreeable enamel colors of the K'ang-hsi period. The accessories of the design include willow and pine trees, distant hills and cloud forms, together with ornate gadroon bordering. Without mark; made era of K'ang-hsi (1662-1722).

Height, 20 *inches; diameter,* 16 *inches.*

Illustrated.

631—Grand Cloisonné Enameled Tripod Censer and Cover

Globular-shaped body, with two long cloisonné handles curving upward. Turquoise-blue enamel, closely covered with bats (emblems of happiness) among clouds, in varied enamels, interrupted by six large quatrefoil medallions, each holding rockery, flowers and fruit in natural colors on black enamel ground. Shoulder is bordered with relief sceptre-heads in gilt-brass. Cover of gilt-bronze open work, with bats and clouds in bold *repoussé* designs, together with three enameled medallions similar to those on body. Has elaborate globular finial in form of a coiled dragon midst clouds and sea waves. The

631

three legs are enameled like the body, and spring from the head (turned upward instead of downward) of a fabulous beast. Ch'ien-lung period (1736-1795).

Height, 32½ inches; diameter, between handles, 28 inches.

Illustrated.

632A—Cloisonné Enamel Brazier

Deep oblong shape, without cover; for charcoal fires in Winter, and used to hold blocks of ice in Summer. Brass handle at each end. Light blue enamel ground, with numerous round and other longevity characters in deep blue, each surrounded by four red bats ("happiness"). The same emblematic decoration is carried out on the flat rim and the four short legs. Ch'ien-lung period (1736-1795).

Height, 14 inches; width, 25x19 inches.

B—Cloissoné Enamel Brazier

Matching the preceding.

633—Chinese Cloisonné Enamel Table

Low, oblong shape, entirely covered with cloisonné enamel decoration, the top displaying lotus and passion flowers, interspersed with butterflies in varied colors on dark green ground, filled in with twining blue vines. The edge of top has a large fret-pattern border, followed by a frieze bordering of archaic dragons in light blue enamel; under this appears an escalloped border, with turquoise-blue enamel ground that sustains flowers and butterflies in colored enamels. Similar patterns and colors appear on the four square legs. Ascribable to the close of the Ming Dynasty or early K'ang-hsi period (1662-1722).

Height, 13¾ inches; width, 31¾ inches; depth, 19 inches.

634

634—Grand Imperial Cloisonné Enamel Vase

Impressive, beaker-shaped; made in five sections, with archaic gilt-bronze dragon and phœnix handles, richly studded with semi-precious stones. Trumpet-shaped neck, with turquoise-blue enamel ground, sustaining chrysanthemum flowers and varied border motifs in typical Ming colors; the bulbous body below presents a similar turquoise-blue ground, with conventional lotus flowers and scrolling vines, interspersed with the familiar eight Buddhist emblems (*pa chi-hsiang*) of happy omen. The shoulder, finished by a deep blue lanceolated bordering, supports three projecting gilt-bronze phœnix birds, with studding of semi-precious stones, matching the two dragon handles at neck. The vase, raised upon three gilt-bronze winged lions, rests upon a cloisonné stand, which bears a circular "*shou*" character in dark blue, surrounded by conventional lotus flowers and leafy scrolls in characteristic colors of its period. A homogeneous *ensemble* is presented, with great decorative force. Special mark (surrounded by dragons), reading: "*Ta Ming Ch'ing-tai nien-chih*"; made in the reign of Emperor Ch'ing-tai (1450-1456) of the Great Ming Dynasty. From the palace of the Empress at Peking.

Total height, 41½ inches; diameter, 22 inches.

Illustrated.

635—Small Gilt-Bronze Buddha Statuette

The "All-Wise" divinity is presented seated cross-legged upon a lotus thalamus, holding up his hands, with fingers touching. The hair is represented in traditional blue mass of curls, with jewel (*ûrna*) placed on the forehead; right shoulder bare. Panel underneath is engraved with the crossed *vajra* (thunder-bolts), enclosing the dualistic *yin-yang* symbol, indicating its canonical use in a Lama Temple. Eighteenth Century.

Height, 5¾ inches; width, 4 inches.

636—Gilt-Bronze Statuette

Representing *Kuan-yin*, the Goddess of Mercy, identified as "*Avalokitês vara*," a *Bôdhisâttva*, who is believed to share with *Amitâbha* the dominion of a paradise in the West. The divinity, in rich attire, with jewels and tiara, is seated on a lotus thalamus, holding a bowl with an emblem, thickly plated with gold and incrusted with semi-precious stones. The panel underneath shows the engraved *vajra* and other symbols, indicating its canonical use in a Lama Temple. Eighteenth Century.

Height, 8 inches; width, 4¾ inches.

637—Ancient Bronze Statuette

Representing the many-handed *Kuan-yin*, seated upon a lotus thalamus, the numerous hands of the goddess grasping Buddhistic emblems. The figure has been covered in a light gold lacquer, which may be removed, as the body is a fine bronze alloy. Has hollow base. Eighteenth Century.

Height, 9½ inches; width, 8¾ inches (at base).

638—Pair of Bronze Vases

With recurved handles holding round rings. Body, with relief ornament, sustaining two five-clawed dragons in pursuit of pearls among clouds. Shoulder and rim showing palm-leaf and scroll borders, while a similar decoration appears at the base. Era of Ch'ien-lung (1736-1795).

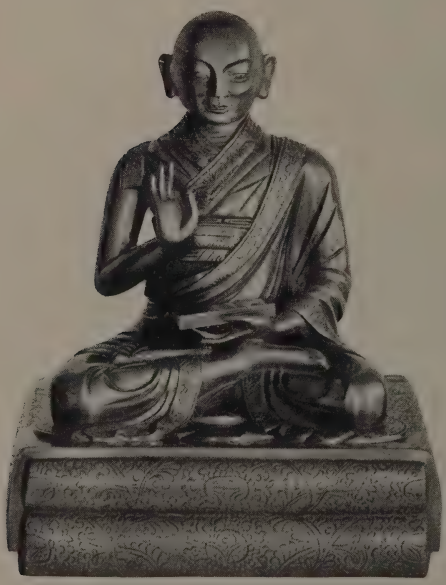
Height, 10½ inches; diameter, 5 inches.

638A—Ming Bronze Tripod Censer

Globular shape with loop handles; raised on three slender legs. The surface of this piece is coated with a delicate vertigris-green patina, relieved by irregular spots of annealed gold ("sun spots") that are scattered over the whole exterior. Bears incised mark of the Hsuan-tê period (1426-1435), Ming Dynasty. Has carved teakwood cover.

Height, 10 *inches; diameter,* 6½ *inches.*

639—Gold-Plated Statuette of a Bodhisattva



Fashioned in massive bronze (believed to contain gold in the alloy). Representing a Buddhist priest with shaven head and long-lobed ears of Buddha-hood, seated cross-legged upon double cushions and a rug. The calm pose is traditional, showing right hand raised (thumb touching forefinger) and left hand holding ancient tablets. Bears long Manchurian inscription. The bottom is engraved with crossed *vaj-ra* or *dorjés,* enclosing a blossom with the dualistic symbol of *yin-yang,* indicating its canonical use in a Lama Temple. Era of Ch'ien-lung (1736-1795).

Height, 7¾ *inches; base,* 5¾x4½ *inches.*

640—Gold-Plated Bronze Buddhist Statuette

640

Representing *Avalôkitês'vara*, in rich attire, seated on a lotus thalamus, holding a vase with sacred lotus flowers. The calm features include the "*ûrna*" (mark on forehead), together with the traditional long ear lobes of Buddhahood. Panel underneath shows engraved emblems, indicating its canonical use in a Lama Temple. Eighteenth Century.

Height, 8½ inches; width 5 inches

641—Gilt-Bronze and Champlevé Buddhist Column (*Fo-t'ung*)

Slender cylindrical shape, with elaborate repoussé and chased open-work, presenting a soaring "*chih-lung*" dragon, midst peony flowers and foliated scrolls, including incrustations of red and blue enamels. The hollow towering (*Fo-t'ung*) ornament rests upon a low pedestal of gilt-bronze, enriched by an open balustrade with enamel embellishment in varied colors, to simulate semi-precious stones. The gilt-bronze top, with perforations and dome-shaped covering, shows similar details, with champlevé enameling and finial. Made era of Ch'ien-lung (1736-1795).

Height, 29 inches; diameter, 6½ inches.

642—Valuable Imperial Chinese Temple Bell

Cast from fine bell metal (said to be alloyed with gold), from the Temple of Agriculture, occupied by the Ameri-

644

can troops during their stay in Peking (1900-1901). It is in shape of an ancient Chinese drum, with bold relief ornamentation presenting the mystical trigrams (*pa-kua*), used for divination, from which the Chinese evolve everything in nature. Between these groups of broken and unbroken lines are rows of bosses and two vertical archaic dragon scrolls, posed alternately with a tablet which displays inscription giving date of casting, reading, "made in the fifty-second year of (Emperor) K'ang-hsi" (corresponding to 1714). Another tablet bears name of the bell, "*tai tsu*" (meaning a certain note in the Chinese scale), which is also read "*te tsuh*" (literary name for month of casting). The top is surrounded by a double dragon-shaped loop, to hold a rope when suspended. Reign of K'ang-hsi (1662-1722). Has teakwood frame, with stand, for suspension.

NOTE.—This bell, like others in the Temple of Agriculture, was rung once a year when the Emperor was plowing a piece of land to encourage agriculture in his realm. Wooden mallets are used to strike these bells from the lower outside edge.

Height, 12¾ *inches; diameter,* 10 *inches.*

Illustrated.

643—VALUABLE IMPERIAL CHINESE TEMPLE BELL

Like the preceding bell, this also was taken from the Temple of Agriculture during the Boxer rebellion (1900-1901). Ornamented with rows of bosses and the mystical trigrams (*pa-kua*) of divination (as upon its pendant No. 642), bearing inscribed vertical tablet, with date of casting; made in the fifty-fourth year of (Emperor) K'ang-hsi (corresponding to 1716 of our era). Another tablet on the reverse bears name of bell, in two characters, "*wu yê*" or "*wu shay,*" meaning, "never displeasing sound." This bell, like its pendant, is surrounded by a

645

double dragon loop, for suspension. Cast from bell metal with gold in the alloy; sonorous and clear tone. Has teakwood stand.

Height, 12¾ *inches; diameter,* 10 *inches.*

644—Chinese Temple Bell

Gilt-bronze; ornamented with a series of linear ridges that stand out boldly to aid the protraction of its *timbre*, and between these pronounced and recurrent ridges appear various ancient motifs, usually noted on cast bronzes. Mark on obverse tablet reads, "*Ta Ch'ing Ch'ien-lung Shih nien chih,*" meaning, "made in the tenth year of the Emperor Ch'ien-lung of the Ta Ch'ing Dynasty" (A. D. 1746). The reverse shows another tablet bearing name of bell "*wu yê*" or "*wu shay,*" meaning, "never displeasing sound." The top is surmounted by an open handle in archaic angular design, for suspension.

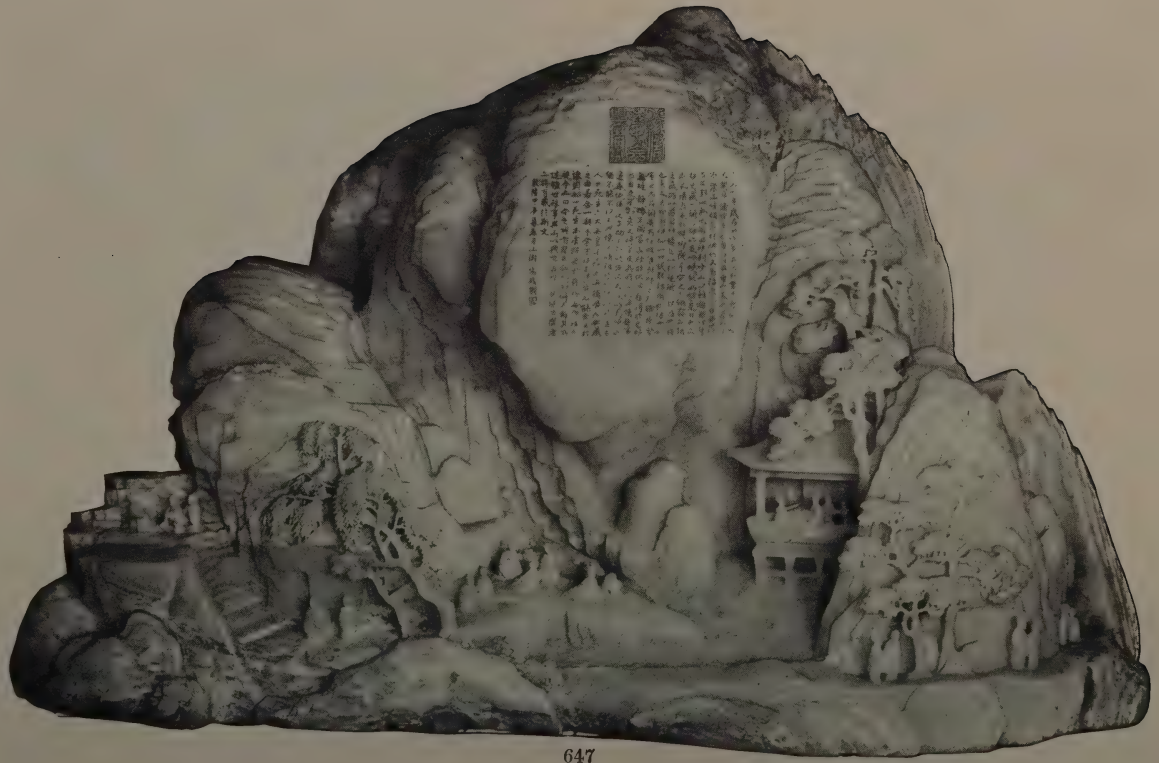
Height, 12½ *inches; diameter,* 10 *inches.*

Ilustrated.

645—Ancient Bronze Sacrificial Wine Vessel

Fashioned in the form of a mythological or "sacred" ox, propitiated (from the remote epoch of Yü the Great of Hsia, whose eulogy was handed down on a bronze ox) as the queller of dragons and river monsters. The grotesque animal, presented in two sections, with the cover, is raised upon a quadrangular base, which supports the lower end of the dragon-headed handle. Dentated vertical (*arête*) ridges finish sides and angles. The remaining ornamentation consists of graven diapered fret designs and boldly raised archaic (*t'ao t'ieh-yen*) ogre masks, with hieratic motifs peculiar to ancient bronzes, including incrustations of gold and silver. The interior of the vessel and underside of cover bear ancient inscrip-

和闐山玉巨璧侂拱倚辰
逸少為文會永和之暮書
優經訂書蹟茲喜見圖真
借問圖中者誰耕種玉人
壬申辰御題



tions of the Chou Dynasty (B. C. 1122-225). The whole has a soft brown and olive-green patina, with traces of verdigris. The object was probably made during the posterior Chou or the Sung dynasty. Has teakwood stand.

Height, 18 *inches; width,* 19x8½ *inches.*

Illustrated.

646—Pair of Bronze Vases

With dragon holding loose rings. Body, neck and rim covered in relief with angular scrolls (the *lei-wên* or "thunder" scrolls) of archaic design. Sceptre-head border on shoulder, with palm-leaf and key borders around base. Chien-lung period (1736-1795).

Height, 20 *inches; diameter,* 10½ *inches.*

647—Sculptured Jade Mountain (*Yü-Shan*)

Blended greenish-white jade (nephrite), showing a cool, light celadon tone of translucent quality, with slight opaque grayish veins or markings, boldly carved into its present form of a mountain, with peaks and deep ravines. Smooth perpendicular cliffs are represented, bare of vegetation, save for a few fir and other trees growing in or near crevices, while sheltered nooks disclose pavilions and habitations. Groups of small figures appear, carved in full relief, on the paths and ridges below, where a lily pond is introduced, with a pavilion jutting over it occupied by sages. A cliff with broad, smooth surface, projecting over this pavilion, bears a long inscription lightly engraved in small characters, and colored red, known as the "*Lan Ting Hsu,*" or "Epidendrum Pavilion Essay," composed by Wang Hi-che (A. D. 321-379), and ever since used as a model of elegant caligraphy.

The composition is in prose and commemorates a literary club of the Fourth Century, whose meetings were held on the banks of a mountain stream, during the spring time, where its members

composed verses fancy free. This famous essay was copied by the Emperor Ch'ien-lung, and engraved on this jade direct from his brush. Thus one sees here the handwriting of a Chinese Emperor (who was contemporary with George Washington), imitating the most celebrated model of penmanship which flourished fourteen centuries earlier. At the end of this inscription, followed by two small red Imperial seals, are the following words: "Copied by the Emperor Ch'ien-lung, in the spring of the year 1784."

As described in this ancient essay, the majestic mountain scenery is here represented in hard jade stone, including the representation of a clear running stream with pavilion overlooking it, where, as also on the rocky banks, a number of literary men have assembled, on a spring day, to write verses inspired by such surroundings. Obviously the descriptive part of the essay suggested to the Emperor how this marvelously large block of jade should be shaped. The element of grandeur is well supplied by towering peaks, while the little men carved in the jade beneath recall the poets of antiquity drawing inspiration from nature's own fountain.

The reverse shows a group of five figures seated by the brook, while other people are moving to and fro on the path above them. Higher up on the cliff appears another inscription (also colored red) in a different and larger style of characters from those on the obverse. It is an original poem composed by Emperor Ch'ien-lung during the same year (*i. e.* 1784), and authenticated by two small Imperial seals in red. Freely translated, it says:

"Only from Khotan could a piece of jade be had large enough for this mountain.
E-shao (familiar name of Wang Hi-che) organized a literary club in the spring of Yung Ho's reign;
We often read of this in books and now rejoice to see the event in sculpture.
And we would ask the people in this scene, 'Who is worthy to be called a jade man?' (*i. e.,* model man or pure hearted)."

One end of the mountain discloses a round seal with the following four ancient characters: "Ku Hsi Tian-tzu," meaning, "From ancient times there has rarely been such an Emperor," which refers to Ch-ien-lung, whose reign of sixty years was one of the most prosperous in the history of China.

Note.—Probably the largest mass of sculptured jade in existence. It once occupied a prominent place in the Chinese Emperor's Summer Palace (Yüan-Ming-Yüan), west of Peking. The

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inscriptions and seals show how highly it was prized by Emperor Ch-ien-lung (A. D. 1736-95), during whose reign it was first placed in the palace and inscribed.

Height, 23 inches; width, 38½x18½ inches; weight, 640 pounds.

Illustrated.

GROUP OF CINNABAR PEKING AND SOOCHOW LACQUERS

648—Small Carved Cinnabar Lacquer Box

Cover carved with two phœnixes (*fêng-huang*) among flowers and leaves; the body decorated with floral designs. Of the Ming Dynasty, era of Wan-li (1573-1619).

Diameter, 1¾ inches.

649—Carved Cinnabar Lacquer Box

Cover carved on top with three figures walking under trees and among rocks; diaper ground. A key fret border surrounds sides. Of the Ming Dynasty; Wan-li period (1573-1619).

Illustrated. *Diameter, 2⅝ inches.*

650—Small Cinnabar Carved Lacquer Vase

Carved with peony flowers and branches on diaper ground. Key border surrounds lip; base encircled by a leaf bordering. Of the Ming Dynasty; era of Wan-li (1573-1619).

Height, 4¾ inches; diameter, 1¾ inches.

Illustrated.

651—Carved Cinnabar Lacquer Round Box

Cover carved with a man sitting under a tree playing a flute; a woman sits in front, while an attendant stands behind him. Sides are bordered by a concentric fret band. Ming Dynasty; era of Wan-li (1573-1619).

Diameter, 3¾ inches.

Illustrated.

652—Carved Soochow Lacquer Box

Ovate, with indented sides. The cover bears two representations of fruit, shaped like apples, carved in diapered design, together with twigs, blossoms and leafage in yellow and green cinnabar. Sides of box and cover carved with small angular fretting that reveals the swastika emblem. Period of Ch'ien-lung (1736-1795).

Height, 2 inches; diameter, 4¼x3½ inches.

653—Carved Soochow Lacquer Box

Indented form of two melons, delicately carved in green diaper pattern, involving numerous very small swastika crosses. The foliage is green, while the twigs and blossoms are in yellow and red. Era of Ch'ien-lung (1736-1795).

Height, 2 inches; width, 4¾x3½ inches.

654—Carved Soochow Lacquer Box

Low foliated shape; cover presenting branches of the lichee tree, together with the fruit and leafage, carved in green and yellow lacquer against a dark olive ground. The sides are bordered with a small fret pattern. Ch'ien-lung period (1736-1795).

Height, 2 inches; width, 5½x4 inches.

655—Pair of Red Lacquer Hanging Vases

655

These small vases are of ornate form, with small recurved gilt-bronze handles, and they are made flat at the back for hanging against the wall. They are of carved cinnabar lacquer with an arabesque bordering and floral designs on a diapered ground sustaining ovated lapis-lazuli panels. These panels are held by brass frames, and they bear short Imperial poems, in gold characters. Tao-Kuang period (1821-1850).

Height, 7 inches.

656—Carved Red Lacquer Quatrefoil Tray

Inside showing diaper patterns, carved in cinnabar lacquer with key fret border. Ch'ien-lung period (1736-1795).

Size 7¼x5½ inches.

657—Pair of Carved Red Lacquer Oblong Trays

Center is decorated with a small round "longevity" character, surrounded by ten bats, flying among clouds, and a

narrow key fret border. The cinnabar carving is completed by a diaper pattern bordering. Ch'ien-lung period (1736-1795).

Length, 6½ inches; width, 4½ inches.

658—Red Lacquer Hanging Vase

Here is a graceful bottle-shaped vase, arranged with a flat back for hanging against the wall, the neck sustaining open gilt-bronze handles. The vermilion cinnabar lacquer carving presents all over the surface a stream with detached blossoms of the wild plum tree (*mei-hua*) floating upon it. There is also included an attached teakwood stand. Made in the era of the Emperor Ch'ien-lung (1736-1795).

Height, 8 inches.

659—Round Cinnabar Lacquer Box and Cover

659

Carved on top with three peaches in a medallion including flowers and longevity fungus, while the sides sustain a diaper pattern design. Period of Ch'ien-lung (1736-1795).

Diameter, 5 inches.

660—Carved Cinnabar Lacquer Box

Form of a Chinese work in six volumes enclosed in a representation of wrapper fastened at one side with two pins; the carved title of the books appears in the upper

left-hand corner of wrapper. The three red sides of the cover show a carved diaper pattern; the interior is black. Ch'ien-lung period (1736-1795).

Height, 3¼ *inches; width,* 6½x4½ *inches.*

661—Red Cinnabar Lacquer Box

Oblong shape. Cover presents a garden scene, with chess players who are watched by others. The accessories, with peach tree and stork, include a lotus pond, where an attendant is securing water for the tea. The exterior is bordered in flower and foliage design; all deeply carved. Made during era of Wan-li (1573-1619) of the Ming Dynasty.

Height, 3¼ *inches; width,* 5½x4½ *inches.*

662—Carved Cinnabar Lacquer Box With Cover

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Elaborately carved in high relief with numerous little boys (at various games) on top of cover and on the sides, among pavilions, trees and rocks. Inside of cover appear four words, in gilt, reading, "hundred sons precious casket," referring to the children outside. A rare piece of beautiful carving. With six-character mark: made era of Ch'ien-lung (1736-1795).

Height, 3 *inches; diameter,* 5¾ *inches.*

663—Carved Cinnabar Box

Similar to the preceding.

Height, 3 *inches; diameter,* 5¾ *inches.*

664—Carved Cinnabar Lacquer Plate

Round shape. Carved with five-clawed dragon rampant, pursuing the pearl, midst emblematic cloud patches; including a swastika cross on each side of pearl (denoting eternity). Bordered inside and outside with flowers and twining vines. Of the Ming Dynasty; Wan-li period (1573-1619).

Diameter, 6½ inches.

665—Carved Cinnabar Lacquer Dish

Deep round shape with flat rim; carved in vermillion lacquer with plum blossoms. Outside sustaining a diaper pattern bordering. Ch'ien-lung period (1736-1795).

Diameter, 6 inches.

666—Pair of Peach-Shaped Carved Red Lacquer Boxes

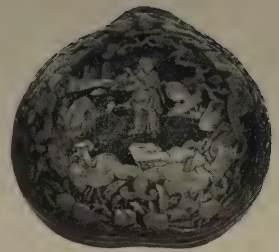
Cover carved with figure of sage standing under a tree, surrounded by a circle of five bats; below appears a belt of leaves and fruit (peaches, citron and pomegranates). The outside of the body is carved in a similar fruit design. Three layers of lacquer seen on cover; the deepest, yellow; middle, brown; and top, red. Ch'ien-lung period (1736-1795).

Height, 4 inches; diameter, 5½ inches.

667—Carved Cinnabar Lacquer Box

Oblong shape; cover carved with lichee fruit, butterflies and flowers, encircled by two narrow borders. On body below appear panels sustaining flowers, while the eight Buddhist emblems of good omen embellish the four corners. Ch'ien-lung period (1736-1795).

Size, 7¼x5½ inches.



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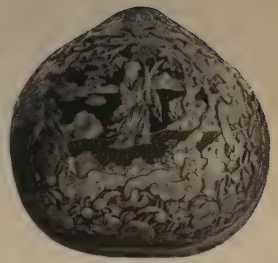

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668—Sectional Box of Peking Lacquer

Formed of three square red lacquer sections. The cover is carved with groups of immortals, who are close to a lakeside on the sacred mountain. The four sides display floral designs and medallions; the base is ornamented with fret border and diaper pattern. Ch'ien-lung period (1736-1795).

Height, 6 inches; diameter, 6x6 inches.

669—Carved Cinnabar Lacquer Box

Circular shape. The cover is closely carved with various flowers; top and sides show similar bordering of deeply-carved flowers and scrolls. Ch'ien-lung period (1736-1795).

Diameter, 7 inches.

670—Cinnabar Lacquer Jardinière

Oblong shape with flaring sides. The deep carving presenting bat and wave panels, surrounded by archaic angular scrolls and other narrow borders. Era of Ch'ien-lung (1736-1795).

Height, 4 inches; width, 9x6¼ inches.

671—Carved Cinnabar Lacquer Box

Circular shape. The cover displays a beautifully carved landscape, with pavilion and figures, enclosed by a fret bordering, while the sides of both cover and box are finished with small carved diaper patterns. Made era of Ch'ien-lung (1736-1795).

Height, 3 inches; diameter, 6 inches.

672—Carved Cinnabar Lacquer Box

Similar to the preceding. Carving on cover represents a rustic scene, a man with a plow in the rice fields and a habitation. Ch'ien-lung period (1736-1795).

Height, 3 inches; diameter, 6 inches.

673—Pair of Carved Red Lacquer Jardinières

Body divided into ten lobes, and covered outside with engraved fret work on brown ground. Middle of body encircled by a belt of flowers, fruits, vines and butterflies in relief, with sceptre border above and below. Inside rim sustains a vine bordering, while the outside and base are bordered in fret design. Ch'ien-lung period (1736-1795).

Height, 4¼ inches; diameter, 8½ inches.

674—Red Cinnabar Lacquer Cake Box

With small melon-like ribbing, and delicately carved vertical floral motifs, and the cover centered by a young student with scroll. The interior, with black lacquer ground, presents gold lacquer blossoms. Era of Ch'ien-lung (1736-1795).

Height, 5 inches; diameter, 8 inches.

675—Pair Carved Cinnabar Lacquer Boxes

Circular form; cover displaying a beautifully carved landscape subject, together with figures of sages and a pavilion. The sides of cover and box are bordered with small diaper pattern carving. Era of Ch'ien-lung (1736-1795).

Height, 3 inches; diameter, 6 inches.

676—Square Red Lacquer Box

Cover carved in cinnabar lacquer with garden scenes, presenting men seated in a pavilion overlooking a lake, The accessories include hills, rocks, river, flowers and clouds, all carved in high relief. Sides are ornamented with a diaper design. Era of Ch'ien-lung (1736-1795).

Height, 3½ inches; width, 7x7 inches.

677—Another Square Red Lacquer Box

Cover carved in cinnabar lacquer with garden scenes, presenting men seated at a table in the open, taking refresh-

ments. The accessories include hills, rocks, river, flowers and clouds, all carved in high relief. Sides are ornamented with a diaper pattern. Era of Ch'ien-lung (1736-1795).

Height, 3½ inches; width, 7x7 inches.

678—Cinnabar Lacquer Cake Box

Cover carved with begonia plants and flowers; sides with peony flowers and leaves, showing highly artistic and graceful work. Of the Ming Dynasty; Wan-li period (1573-1619).

Height, 3¼ inches; diameter, 10½ inches.

679—Two Cinnabar Lacquer Boxes

Square shape. The covers are beautifully carved with a group of scholars, assembled in a bamboo grove. The deeply carved bordering shows archaic dragon scrolls (usually seen on old bronzes). Made era of Ch'ien-lung (1736-1795). *Height, 3½ inches; diameter, 6½x6½ inches.*

Illustrated.

680—Cinnabar Lacquer Cake Box

Quatrefoil shape. Cover delicately carved with begonia flowers, buds and leaves on a diaper ground, while the base is surrounded by a fret bordering. Remarkably fine piece. Bears six-character mark: made era of Ch'ien-lung (1736-1795). *Height, 3½ inches; length, 13¾x9 inches.*

Illustrated.

681—Quatrefoil Cinnabar Lacquer Box

Top of cover carved with dragons and waves, within key border, while the sides sustain four panels, each carved with flowers, the interspaces being filled with twining foliage. Key border above and below. Ch'ien-lung period (1736-1795). *Height, 4½ inches; length, 12½x9 inches.*

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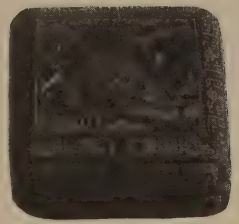

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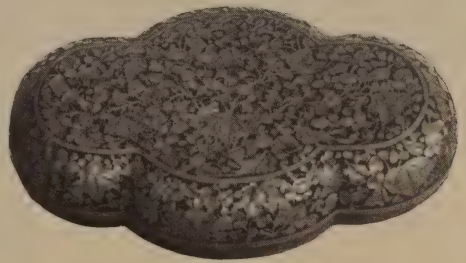

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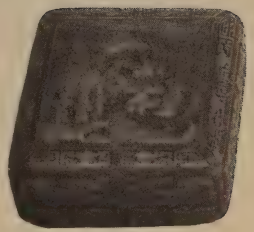

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682—Red and Black Soochow Lacquer Jardinière

Oblong shape; the four sides presenting varied panels, with carved (red cinnabar) plants and rocks on a black diapered ground. The marginal borders show scroll and lotus flower designs, the outer rim a narrow key fret meander pattern, while the upper edge is waved. Ch'ien-lung period (1736-1795).

Height, 3¾ *inches; width,* 11x8¾ *inches.*

683—Two Red and Black Soochow Lacquer Jardinières

Matching the preceding.

Height, 3¾ *inches; width,* 11x8¾ *inches.*

684—Red Peking Lacquer Vase

Gourd shape, with fillets. Carved with eight Buddhist emblems, lotus flowers and foliage in red on dark olive-brown diaper ground; each side sustaining two round medallions bearing the characters for "great fortune" on diaper ground, encircled with sceptre bordering. A dark brown ribbon is carved on the contracted middle, its ends hanging down to form handles, and a fret border finishes the rim, while the base is surrounded by a palm-leaf bordering. Made era of Ch'ien-lung (1736-1795).

Height, 13 *inches; diameter,* 7½ *inches.*

Illustrated.

685—Pair of Carved Red Lacquer Cake Boxes

Cover carved with three five-clawed dragons, among waves, playing with the pearl in the center; rays of light or flame issue from the pearl and from the bodies of the dragons. The body is decorated with waves, and bats flying above; and the base is bordered by two rows of lotus leaves, under which appears a fret bordering. Fine pieces. Have carved wood stands. Ch'ien-lung period (1736-1795).

Height, 4¾ *inches; diameter,* 10½ *inches.*

Illustrated.

686 695 684

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686—Carved Red Lacquer Quatrefoil Vase

Body divided into four lobes, each with an oblong panel sustaining a landscape scene, showing hills, trees and streams, with figures of old men under fir trees (emblems of longevity) carrying sceptres or the sacred fungus (also emblematic of long life); the interspaces filled with floral designs. Both the shoulder and neck sustain palm-leaf borders, while the rim and base are embellished with a fret bordering. Ch'ien-lung period (1736-1795).

Height, 12½ inches; diameter, 7½x5½ inches.

Illustrated.

687—Pair of Carved Red Lacquer Plates

Interior with diaper ground, carved in relief with various flowers and five bats (emblems of happiness), encircled by a border of sceptre-heads. The outer border, with escalloped rim, shows fifteen radial divisions, delicately carved inside and out, with flowers and leaves in relief, and the base is ornamented with a key border. Ch'ien-lung period (1736-1795).

Diameter, 12 inches.

Illustrated.

688—Small Cabinet

With red lacquer base. Interior contains drawers and boxes for jewels, painted in various diaper designs and subdued colors. The tall red lacquer cover, which fits closely over the cabinet, presents a ground of engraved diaper pattern on the four sides, with flowers carved in relief. The top is surmounted by figures of a lioness and her cubs. Era of Ch'ien-lung (1736-1795).

Height, 14¾ inches; width, 6 inches.

Illustrated.

689—Carved Red Lacquer Quatrefoil Box

Cover carved on top with three five-clawed dragons sporting with a pearl, in the sea, surrounded by a narrow fret border. Outer border sustains numerous carp leaping out of the turbulent waves. A series of narrow fret designs finishes the divisions and base. Ch'ien-lung period (1736-1795).

Size, 11½ inches square.

690—Carved Cinnabar Lacquer Brush Holder (*Pi-tung*)

Delicately carved in relief with an elaborate and animated scene, representing groups of sages in a park, near a lake, with pavilions, trees, rocks, flowers and a lotus pond. Near the upper rim is seen a deeper surface, with a yellow color representing the sky. The pond holds islands, with hills, rocks and trees. These will bear close study for their minute detail; equally pleasing are the groups of scholars in various parts of the ground, some strolling about under the trees, or painting a picture on a sheet of paper held by two boys. One is seated at a table playing a lute; another is reading an inscription on a wayside rock; still others are having a game of chess, and others again are fishing in the pond. The rim and base are embellished by narrow "key-fret" pattern meanders. A rare and highly artistic piece. Inside plain black lacquer. With six-character mark; era of Ch'ien-lung (1736-1795).

Height, 7 inches; diameter, 7⅞ inches.

691—Carved Cinnabar Lacquer Cake Box

Of graceful lobed outline. Cover carved with scene on sacred mountain or abode of the immortals, of whom three are represented, attended by children. A lake, trees, rocks, pavilions and clouds fill in the picture, which is surrounded by fret and palm-leaf borders. On side of

cover and on each of the five lobes of body, appear wide bands of floral design, enclosing an oblong panel, with dark green diaper ground and various flowers in high relief. Made era of Ch'ien-lung (1736-1795).

Height, 5¼ inches; diameter, 11½ inches.

692—Red Lacquer Double Gourd Vase

Body uniformly carved with asters and twining foliage in *alto-relievo.* The brass medallions on obverse and reverse bear etched floral designs; the base is embellished by angular scrolls and a fret border. A noble example of the Ch'ien-lung period (1736-1795).

Height, 20 inches; width, 9½x7 inches.

Illustrated.

693A—Carved Cinnabar Lacquer Cake Box

Low circular form. Cover displaying delicately carved symbolical motifs, centered by a round "longevity" character, around which appear four seal characters, reading "myriad years, constant spring," interspaces being filled with bats and clouds, enclosed within a border of interlocking sceptre-heads; another band, outside of this, sustains cherished symbolic fruits and flowers, including peaches, pomegranates and "Buddha's hand" citron. The embellishment is completed by the eight Buddhist (*pa chi-hsiang*) emblems interspersed with lotus flowers and the eight precious objects (*pa-pao*), and with foliage. Ch'ien-lung period (1736-1795).

Height, 4½ inches; diameter, 14 inches.

Illustrated.

B—Another Carved Cinnabar Lacquer Cake Box

Matching the preceding. Rare example of the so-called Peking lacquer, used for presents to friends and for wedding gifts.

Height, 4½ inches; diameter, 14 inches.

694—Red Cinnabar Lacquer Cabinet

Each of the four door panels is carved with an Imperial dragon in relief. Sides and top panels show similar dragons, midst sea waves; the drawer at base is carved with symbolical fish and a wave-like design. All panels are uniformly surrounded by narrow diaper pattern and key fret or "*lei-wên*" borders. Has carved black wood stand. Period of Ch'ien-lung (1736-1795).

Height, 23 inches; width, 15x6½ inches.

695—Rare Cinnabar Lacquer Screen

The carved red lacquer picture panel, which is mounted upright on its standard, presents on the front an idealized Chinese landscape and river scene carved in *alto-relievo.* Temples and pavilions are scattered among the hills and trees, and groups of people appear on the arched bridge and the paths and terraces, while the background is crowned by mountain summits and cloud strata, which suggest great height and distance with picturesque force. The foreground depicts a rapid stream. The reverse of the panel sustains sixty forms of the "*shou*" (longevity) character, arranged in six rows of ten. The cinnabar lacquer standards are carved *en suite,* with floral and arabesque bordering, including the emblematic bats. The embellishment is completed by diapered ground work and fret meander bands. Made at Peking during the reign of Emperor Ch'ien-lung (1736-1795).

Height, 25 inches; width, 25 inches.

696—Another Rare Cinnabar Lacquer Screen

Similar to the preceding. Carved landscape, with a stream and pleasure boat in the foreground. Same period and size. (Damaged and repaired.)

697—Carved Red Lacquer Cabinet

With two glass doors. Interior has five compartments, with fronts of shelves beautifully carved in floral patterns and continuous fret bordering. Exterior is carved with floral patterns and bats in red lacquer on a diapered ground work of dark green, one end displaying various emblematic ornaments in high relief, including flower vases, dishes of fruits, a table with a tripod censer, chess board and boxes with chess-men, a water holder for washing brushes, a *pi-tung* holding a brush, a branch of coral and a sceptre. The other panel has vases, books, a picture-scroll and flower pot, etc. The panel, with circular diaper pattern, is surrounded by a fret border. The reverse is finished with a red lacquer surface and a gold decoration showing floral designs, bats, fishes, etc., surrounded by floral scrolls and bats. Ch'ien-lung period (1736-1795).

Height, 24½ inches; width, 23 inches.

698—Rare Peking Lacquer Screen

The red lacquer picture panel, mounted upright on a stand, is carved on the obverse with a lake scene among hills and fir trees, the water represented in waves of shaped green lacquer, with patches of rushes in red lacquer growing out of it and a pleasure boat being sculled through them. The reverse depicts a mountain scene, with a lake and village at its base. Both sides surrounded by diaper pattern borders. Elaborate carvings of floral designs and scrolls appear on the stand, the supporting ends being carved in form of vases, showing floral designs. Made era of Ch'ien-lung (1736-1795).

Height, 27 inches; width, 28 inches.

699—Two Cinnabar Lacquer Table Stands

Painted on top with a brocade fret pattern, the sides and ends showing diaper ground with floral designs and angu-

693 692 693

lar scrolls carved in relief. The legs at each end are joined by an open-work frame (shaped like a sceptre-head) carved in accord with the sides. Ch'ien-lung period (1736-1795).

Length, 40 inches; height, 15 inches.

700—Carved Red Lacquer Panel

Octagon shape; carved rural scene, representing harvesting. A river in brown lacquer passes through rice fields and villages, and stacks of straw are also seen about. Various farming operations are being carried on, such as threshing, husking and conveying to granaries. A boat filled with bags of rice is crossing the river. Ch'ien-lung period (1736-1795).

Size, 13½ inches square.

701—Imperial Palace Table of Peking Lacquer

Unique indented shape; top finished with red and yellow diapered lacquer painting, bordered by a key fret meander. The carved cinnabar lacquer below consists mainly of elaborate floral and scroll designs, cut in *alto-relievo* on a ground of deep yellow diapering. The curved twin legs sustain similar carved details, and corner ornaments, together with slender twisted columns and open-work scrolls. One of the tables actually used in the Imperial Palace at Peking, by Emperor Ch'ien-lung, and made during his reign (1736-1795).

Height, 34 inches; top, 63½x26 inches.

Illustrated.

702—Imperial Palace Table of Peking Lacquer

Unique indented top, finished with plain vermillion lacquer and gilt-bronze mounting. The richly carved cinnabar lacquer frame depicts numerous dragons in quest of the effulgent jewel of omnipotence, among cloud forms

that terminate in the sacred *ling-chih,* in bold relief, against a deeply sunken yellow ground. The curved twin legs, with like detail, include open scroll and corner ornamentation, slender twisted columns, and bronze mountings. One of the tables actually used by Emperor Ch'ien-lung; made during his reign (1736-1795) at the Imperial ateliers of Peking.

Height, 33 *inches; length,* 63x26 *inches.*

Illustrated.

703—Imperial Palace Peking Lacquer Table

The vermillion lacquer frame displaying an upper frieze bordering in lotus flower and scroll design, carved in high relief, while the middle open border sustains alternately red lacquer flowers and painted glass panels, placed at intervals of two inches. Conventional forms of flowers and leafy scrolls, in border design, uniformly finish the remaining upper frame and the square legs. Top is plainly finished in red lacquer. Made era of Ch'ien-lung. (From the Imperial Palace at Peking.)

Height, 33 *inches; top,* 71x29 *inches.*

704—Unique Cocoanut Cup

Carved exterior showing archaic animals, birds and dragons in low relief, midst gilt seal "*shou*" characters of longevity. Interior plated with pewter. Sixteenth or Seventeenth Century; Ming Dynasty.

Height, 2½ *inches; diameter,* 3⅜ *inches.*

705—Pair of Oval Ebony Boxes With Covers

Oval shaped; carved ground work of wave pattern, showing birds and flowers, together with square panels connecting with three ribbon bands and rosette on top of cover. Ch'ien-lung period (1736-1795).

Size, 6¼x4½ *inches.*

706—Pewter and Cocoanut Sectional Box

Round form, with three divisions and cover. Exterior surface with carved cocoanut-brown bordering in form of emblems and scrolling fillets, relieved by alternating gilt "*shou*" marks of longevity and "double bliss" characters. Bears maker's mark; era of Tao-Kuang (1821-1850).

Height, 6 inches; diameter, 3½ inches.

707—Carved Rhinoceros Horn Wine Cup

Carved with the "*sung-chu-mei*" motif—fir, bamboo and plum trees, all felicitous emblems. Ming Dynasty.

Height, 4¼ inches; width, 6¾x4 inches.

708—Carved Bamboo Boat

In shape of a ferry boat (carved from bamboo root). Two children with oars propel the boat, while another child offers fruit to a young girl who holds a jar of wine. A peach tree, with many large peaches (symbols of longevity), spreads its branches over the boat and on to the stern. Under the boat appear waves carved in black wood. With carved wood stand. Eighteenth Century.

Length, 11 inches; width, 4 inches.

709—Pair of Black and Gold Lacquer Vases

Cylindrical, with ribbed sides; raised on stands, showing a black lacquered body color with gold embellishment. Modern.

Height, 5¾ inches; diameter, 5¼ inches.

710—Conch Shell

Actually used by the Boxers during the siege of the legations in Peking (1900). Boxers were assembled and their movements directed by blasts from such shells.

711—Chinese Ju-i or Sceptre

Carved bamboo root. Formerly these so-called sceptres were carried on the arm by Court Ministers; now they are used as birthday gifts, chiefly to old people. The three groups of figures carved on this specimen represent "long life," "official honors" and "happiness," and the fir tree, too, is an emblem of longevity. Tao-Kuang period (1821-1850).

Length, 21 inches; diameter of head, 6 inches.

712—Pair of Chinese Boccaro Pottery Wine Pots

Quadrangular shape, with side handle and short rudimentary spout (*Yi-hsing yao*). So-called "Boccaro pottery," with landscape decoration in colors. Ming Dynasty (1468-1643).

Height, 10¼ inches with cover.

713—Tall Ivory Pagoda

A miniature reproduction, nine stories in height, including high step and ivory railing—supported on square teakwood and glass panelled pedestal. Looking into each front opening with doors it will be seen that they hold a small statue of Buddha or one of his disciples. The projecting eaves over each story are carved to represent tiles. (Pagodas were introduced into China with the Buddhist religion from India, and they now form striking features in almost every Chinese landscape. Located so as to ward off evil influences or to bring good luck to the neighborhood.) Ch'ien-lung period (1736-1795).

Height, 26 inches; base, 11x9 inches.

714—Pair of Octagonal Ivory Boxes and Covers

The eight faces engraved alternately with a landscape and a line of poetry. Each cover engraved with five of the eight happy emblems.

Height, 2½ inches; diameter, 3¾ inches.

715—Miniature Teakwood Cabinet

Square, with two carved panel doors, showing medallions and corner ornaments in relief. The interior has four small drawers carved with ivory panels presenting varied landscape scenes with undercut figures, bridges and trees, etc. Minutely rendered and colored; probably made at the Imperial ateliers of Peking during the reign of Ch'ien-lung (1736-1795).

Height, 10 *inches; width,* 10½x9 *inches.*

716—Black Lacquer Tray

Shape of a large peach. Has nine peach-shaped compartments for holding cake and sweetmeats. Top painted with peach branches and leaves; the nine compartments sprinkled with gold dust.

Diameter, 18 *inches.*

717—Japanese Gold Lacquer Stand

Decorated with pomegranates and twining foliage in gold on *nashiji* gold surface. Eighteenth Century.

Height, 4½ *inches; length,* 23x13½ *inches.*

718—Pair of Japanese Gold Lacquer Panels

Upright; framed in black stained wood, with brass hangers. The gold lacquer on both sides of the panels shows landscape subjects in raised gold and minute mosaic inlay of cubes of gold, on a background of black lacquer sprinkled with gold *nashiji* lacquer. Made latter part of the Seventeenth Century.

Size, 21x17¾ *inches.*

719—Pair of Lacquered Elephants With Vases

Carved in wood and lacquered. The elephants, with saddle-cloths and trappings, support vases. Raised upon elaborately painted stands.

Height, 26½ *inches; base,* 16 *inches square.*

720—Two Chinese Teakwood Etagères

Carved in bamboo design to hold small objects.

Height, 15 inches; width, 12 inches.

721—Chinese Teakwood Etagère

Similar to preceding.

Height, 16½ inches; width, 12½ inches.

722—Chinese Teakwood Etagère

Similar to preceding.

Height, 22 inches; width, 16½ inches.

723—Another Teakwood Etagère

Matching the preceding.

Height, 22 inches; width, 16½ inches.

724—Another Teakwood Etagère

Carved in bamboo design, like preceding, but larger.

Height, 29½ inches; width 23½ inches.

725—Pair of Carved Ebony Plaques

Carved in high relief with a five-clawed dragon sporting with a pearl among clouds. Ch'ien-lung period (1736-1795).

Height, 19½ inches; width, 23 inches.

726—Teakwood Garden Seat

Round form carved with open sides, showing cloud and bat forms in low relief.

Height, 21 inches; diameter, 13½ inches.

727—Hexagonal Carved Teakwood Stand

Supported on six curved legs, carved with floral and scroll patterns.

Height, 19 inches; diameter, 13 inches.

728—Hexagonal Teakwood Stand

Similar to the preceding.

Height, 19 inches; diameter, 13 inches.

729—Carved Teakwood Table

Low round shape, with porcelain top. Woodwork carved with lotus flowers and twining foliage. Porcelain plaques decorated in varied colors, on white ground; a round "longevity" character appears in center, surrounded by bats, lotus flowers and vines.

Height, 21 inches; diameter, 23 inches.

730—Another Carved Teakwood Table

Similar to preceding.

Height, 21 inches; diameter, 23 inches.

731—Carved Teakwood Pedestal-Stand

Inlaid foliated top with carved sides and carved legs connecting with stretcher below.

Height, 35 inches; top, 14 inches square.

732—Tall Teakwood Pedestal-Stand

Octagonal top. Elaborately carved in open-work on all sides with floral scroll patterns and conventional cloud forms.

Height, 35 inches; top, 14½ inches square.

733—Tall Teakwood Table-Stands

Square top, with carved legs and open angular stretcher.

Height, 32 inches; top, 15¾ inches square.

734—Another Teakwood Table-Stand

Similar to the preceding.

Height, 32 inches; top, 15¾ inches square.

735—Tall Teakwood Pedestal-Stand

Square; elaborately carved on four sides with floral and scroll patterns, the main design on panels, in open-work carving, being two archaic dragon scrolls. Ch'ien-lung period (1736-1795).

Height, 35 *inches; top,* 18¼ *inches square.*

736—Tall Teakwood Pedestal-Stand

Square; elaborately carved on four sides with floral and scroll patterns, the main design on panels, in open-work carving, being archaic dragon scrolls. Ch'ien-lung period (1736-1795).

Height, 35 *inches; top,* 18¼ *inches square.*

737—Antique Teakwood Table

Long narrow shape. Sides and upper part of legs carved with floral and scroll designs.

Height, 34¼ *inches; top,* 47x15 *inches.*

738—Antique Teakwood Table

Similar to the preceding.

Height, 34¼ *inches; top,* 47x15 *inches.*

739—Antique Teakwood Table

Long narrow shape, the four sides and legs being carved with dragons and bats, midst clouds, the upper borders showing floral design.

Height, 34 *inches; top,* 47x15 *inches.*

740—Another Antique Teakwood Table

Similar to the preceding.

Height, 34 *inches; top,* 47x15 *inches.*

741—Long Teakwood and Cloisonné Table

Raised on four tall legs with openwork carving in archaic scroll designs. The four sides being uniformly mounted with blue cloisonné enamel corner ornaments, and long plaquettes in like colors.

Height, 34 *inches; top,* 56x17¼ *inches.*

Illustrated.

742—Carved Teakwood and Cloisonné Table

Long, narrow shape, with cloisonné enamel panel top. The four corners are mounted with cloisonné enamel, presenting bats and flowers in several enamel colors on light blue ground. The center of each side is fitted with a narrow plaquette of cloisonné, showing similar decoration and gilt rim. The four sides of table are uniformly carved (as also outside surface of the four legs), with angular scroll patterns copied from ancient bronzes.

Height, 33 *inches; top,* 56½x17½ *inches.*

Illustrated.

743—Two Teakwood Jardinière Stands

With six legs carved in bamboo-shape, together with stretcher.

Height, 27 *inches; spread,* 15 *inches.*

744—Small Teakwood Cabinet

Two compartments with double doors elaborately carved, presenting five-clawed dragons sporting in sea waves, surrounded by inlaid fret borders of lighter wood; the sides and top panels carved in like dragon design. Tao-Kuang period (1821-1850).

Height, 23½ *inches; width,* 16 *inches.*

745—Carved and Inlaid Ebony Cabinet

Doors with panels of carved sandal-wood, presenting five-clawed dragons in sea waves, surrounded by wide ebony

frames inlaid with silver wire in diaper pattern. The two larger doors below open into compartment with drawers. Both ends and top with corresponding sandal-wood panelling and inlaying. Ch'ien-lung period (1736-1795).

Height, 23½ *inches; width,* 15¾ *inches; depth,* 6¾ *inches.*

746—Large Carved Ebony Palace Table

The front, sides and legs uniformly display massively carved branches and blossoms of the plum tree in bold relief, with delicate undercutting. The special use of this table is to display fine porcelain; on top and on the plain raised stand below, which forms part of table.

Height, 36½ *inches; top,* 67x29½ *inches.*

INTERESTING COLLECTION OF MANCHU AND CHINESE LADIES' HAIR ORNAMENTS

747—Two Manchu Ladies' Hairpins

The design, with silver gilt repoussé and filigree, includes inlaying of brilliant blue kingfisher feathers (*fei-ts'ui*) together with studding of varied semi-precious stones *en cabochon.* Design representing fruit baskets and ground. In original box.

748—Three Manchu Ladies' Hair Ornaments

Silver-gilt filigree, with inlaying of brilliant blue kingfisher feathers. The varied designs represent flower and fruit emblems, together with symbolical bat forms, and include studding of semi-precious stones and pearls. In original box.

749—Three Manchu Hair Ornaments

Silver-gilt filigree and repoussé work, overlaid with precious blue kingfisher plumes. The varied design, with studding of semi-precious stones, *en cabochon,* and pearls, represents fruit, foliage, and bat forms symbolizing happiness and long life. In original box.

750—Manchu Ladies' Large Hair Ornament

The filigree and silver-gilt repoussé design, with inlaying of brilliant turquoise-blue kingfisher feathers (*fei-ts'ui*) and studding of semi-precious stones, *en cabochon,* represents a large dragon fly, with stringed pearl wings, posed in relief on foliage. In original box.

751—Another Hair Ornament

Similar design and workmanship to preceding. In original box.

752—Manchu Ladies' Large Hair Ornament

Elaborate silver-gilt and filigree work, enriched by brilliant inlaying of kingfisher (*fei-ts'ui*) feathers, together with semi-precious stone mounting *en cabochon,* representing flowers and phœnix birds with pearl wings. In original box.

753—Manchu Ladies' Hairpin

The silver-gilt filigree work, enriched by *fei-ts'ui* (kingfisher) feathers, pearls and semi-precious stones, *en cabochon,* representing symbolical gourd and bat forms, together with foliage. In original box.

754—Three Chinese Ladies' Hairpins

A. Enameled silver-gilt, design in form of a *mei-hua* vase.
B. Silver-gilt, in form of flowers.
C. Silver-gilt, design in form of a vase, inlaid with *fei-ts-ui* feathers and enriched by carnelian agate. In original box.

755—Manchu Ladies' Hairpin

Silver-gilt filigree and repoussé work, enriched by kingfisher (*fei-ts'ui*) feather inlaying and studding (*en cabochon*) of semi-precious stones, representing a large dragon fly with wings of stringed pearls. In original box.

756—Four Chinese Ladies' Hairpins

Of varied design, including filigree pendants in bird, insect and bamboo twig forms, enriched with brilliant blue *fei-ts'ui* and kingfisher plumes, pearls, beads and carnelian agate.

757—Chinese Ladies' Hairpins

With twisted silk wire work representing floral designs, enriched by coral and jade mounting.

758—Nine Inlaid Fei-ts'ui Feather Ornaments

Flat, conventional shape, in open scroll design, solidly overlaid with brilliant blue kingfisher (*fei-ts'ui*) plumes, studded with small pearls.

Size, 2½x3 inches.

759—Manchu Ladies' Hair Ornaments

Silver-gilt filigree and repoussé work, enriched with an overlaying of the brilliant *fei-ts'ui* (kingfisher) feathers, studding of semi-precious stones, *en cabochon,* and wired pearls, representing fruit and bat forms, together with foliage.

760—Chinese Ladies' Hairpin

The beaded design represents a boy with musical instrument and lotus pendants.

761—Manchu Ladies' Hairpin

Massive silver-gilt form, with carved coral, and pendants of pearl, lapis-lazuli, agate and blue feather inlaying.

762—Two Elaborate Hairpins

Similar design, in form of flowers and insects, composed with varied pink quartz jadeite and pearls, the leafage being silver-gilt inlaid with blue *fei-ts'ui* plumes.

763—Manchu Ladies' Hairpin

Elaborate design with symbolic bat, fruit and leafage, showing silver-gilt filigree work, together with studding of semi-precious stones (*en cabochon*) and pearl beading. In original box.

764—Five Beaded Ornaments

Spherical shape of lanterns; white and red beading, with *shou* characters; silver-gilt mounting overlaid with blue kingfisher plumes. In original box.

Diameter, 1 *inch* (*each*).

765—Manchu Ladies' Hairpin

Silver-gilt filigree flower and insect design, enriched with pearls, brilliant blue kingfisher feather inlaying and semi-precious stone mounting (*en cabochon*), including jadeite, rose quartz, rubies and amber. In original box.

766—Manchu Ladies' Hairpin

Silver-gilt repoussé floral design, including symbolical bat forms, entirely overlaid with deep blue kingfisher plumes; studded with semi-precious stones, *en cabochon,* and wired pearls. In original box.

767—Chinese Ladies' Hair Ornament

Silver-gilt design of orchids overlaid with blue kingfisher feathers, and enriched with two pearls and one small ruby setting.

768—Two Chinese Ladies' Hair Ornaments

Silver-gilt filigree work, enriched by numerous pearls and beading in colors, representing flowers and the symbolical swastika cross of eternity. In original box.

769—Two Symbolical Looped Ornaments

Silver-gilt open-work, in form of the "endless knot," inlaid with blue kingfisher feathers; one large pearl in center.

770—Five Manchu Ladies' Hairpins

Long shape, of varied design, including kingfisher feather inlaying and silver-gilt filigree and pendants of coral, turquoise, pearls and rose quartz.

771—Manchu Ladies' Hairpin

Intricate silver-gilt filigree work in flower, fruit and insect design, enriched with pearls. Brilliant blue kingfisher feather inlaying and semi-precious stone mounting, *en cabochon*, including jadeite, rose quartz, rubies and amber. In original box.

772—Manchu Ladies' Large Hair Ornament

Delicate silver-gilt repoussé design of leafage, overlaid with blue kingfisher plumes, which forms the setting for a stellated white jade and rose quartz blossom.

773—Manchu Ladies' Large Hair Ornament

Intricate silver-gilt filigree and repoussé work, enriched with an overlaying of brilliant *fei-ts'ui* (kingfisher) feathers, including studding of semi-precious stones, *en cabochon*, and pearls; representing fruit and bat forms together with foliage, centered by a large stellated white jade blossom.

774—Manchu Ladies' Large Hair Ornament

Similar to the preceding, with jade flowers center and small bat forms; as is.

775—Two Chinese Ladies' Long Hairpins

Mounted with carved green jadeite, from which hang pendants of like green jade, together with short strings of pearl and coral beading.

776—Another Long Hairpin

Similar design to preceding.

777—Two Chinese Ladies' Long Hairpins

Mounted with carved green jadeite and silver-gilt caps that are overlaid with inlaying of blue kingfisher feathers.

778—Three Long Hairpins

Mounted with smaller green jadeite and kingfisher feathers. (Two are imperfect.)

779—Two Jade Hairpins

A. With silver point and carved white jadeite mounting.

B. Emerald-green mounting (rare color). (Pin broken off.)

780—Six Odd Ornaments

Including two strings of coral beads, with small pearl finials. Three white jadeite ring fragments; one silver-gilt and kingfisher feather inlaid stickpin with "double joy" emblem.

781—Mandarin Necklace

The beaded string is chiefly composed of rose-colored glass, while pendants include green and blue glass beading; the shorter strings hold turquoise beads, with archaic carving relieved by varied finials and silver-gilt mounts.

782—Interesting Ancient Chinese Dagger

Handle of shark-skin inlaid with gold, silver, coral and green jade. Top of sheath inlaid in like manner on front, and on other side with ornaments and borders in worked metal; sheath with open metal work and inlaid stones on one side, and chased scroll work on the other.

Length, 23 inches, with sheath.

783—Chinese Dagger

Wood hilt, and rich chased and gilt-metal scabbard, incrusted with enamel of several colors, representing the eight precious emblems (*pa chi-hsiang*) of the Buddhists.

Length of blade, 7 inches.

784—Imperial Yellow Valance

Rich yellow satin, embroidered with gold dragons and emblems in various colored silks. Bordered with gold *shou* characters and bat emblems of happiness; on black rod.

Length, 84 inches; width, 30 inches.

785—Ancient Chinese Iron Helmet

Cone shape; ornamented with gold festoons, held by dragon mask and bordered by two rows of pure gold characters. The remaining embellishment shows gold incrustation in archaic dragon form. The blue and black neck covering is studded with gilt buttons; without plume.

786—Ancient Chinese Warriors' Helmet

Cone shape; ornamented with gold lacquer decoration and inscriptions. The top is surmounted by fine gold open-work, including finial and fur skin plumes. The neck covering of tinsel and silk is studded with small gilt buttons.

787—Two Imperial Yellow Dragon Standards

With streamers. Yellow silk, with embroidered dragons in colors, bordered by flowers; serrated edges.

Length, 60 inches.

788—Two Carved Red Lacquer Poles

With gilt bronze dragon and finials for suspended emblems or lanterns (which are missing).

Length, 88 inches.

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